DING

CUE

ES · TV · THEATER · RESTAURANTS

$1.50 • SEPTEMBER 27, 1982

The City's White-Collar Crisis, by Desmond Smith

The Cotton Trader Who Sold Short, by Michael Daly

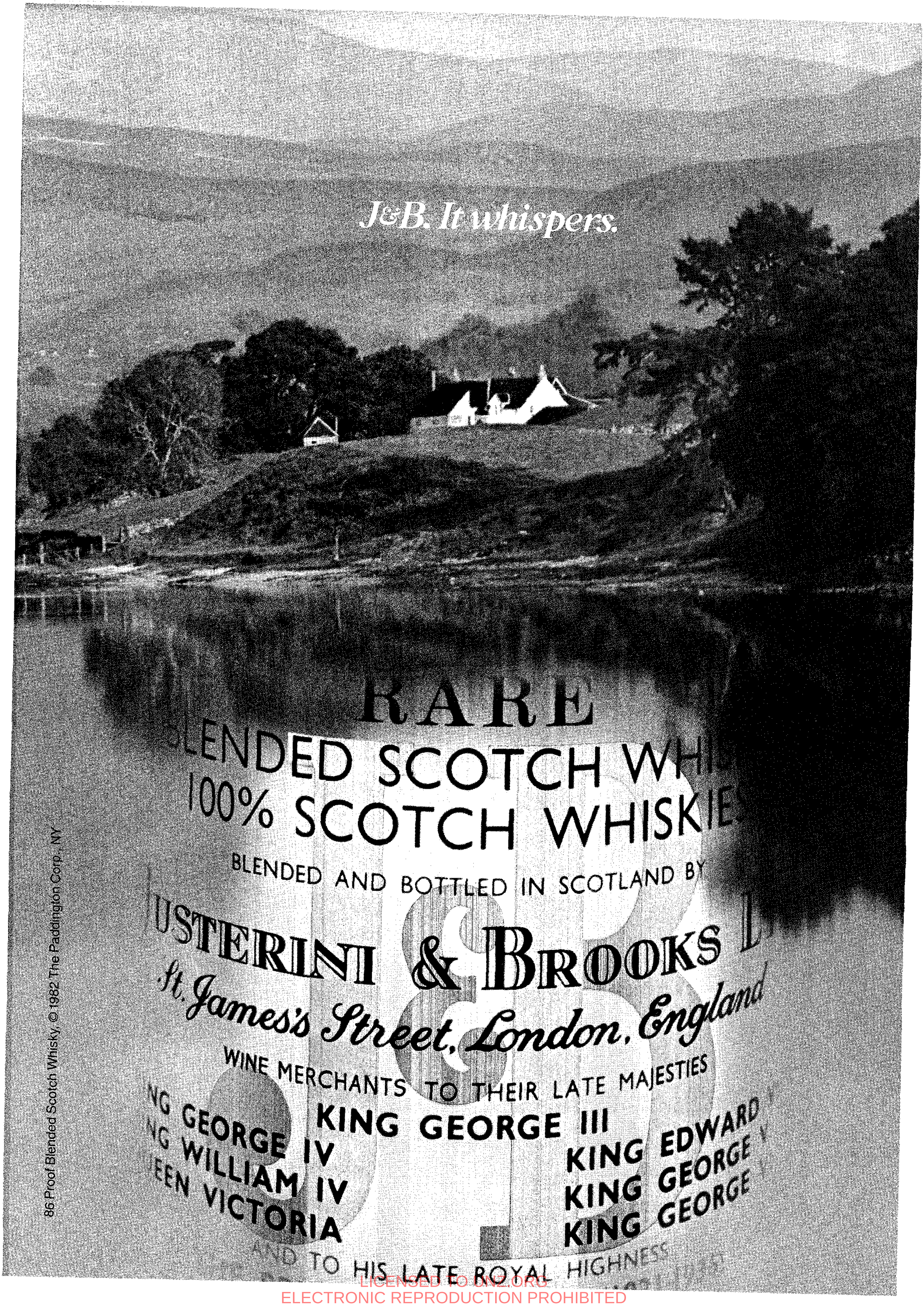
NEW YORK

Sex and Success

'Having It All' With *Cosmo*'s Helen Gurley Brown

By Jesse Kornbluth

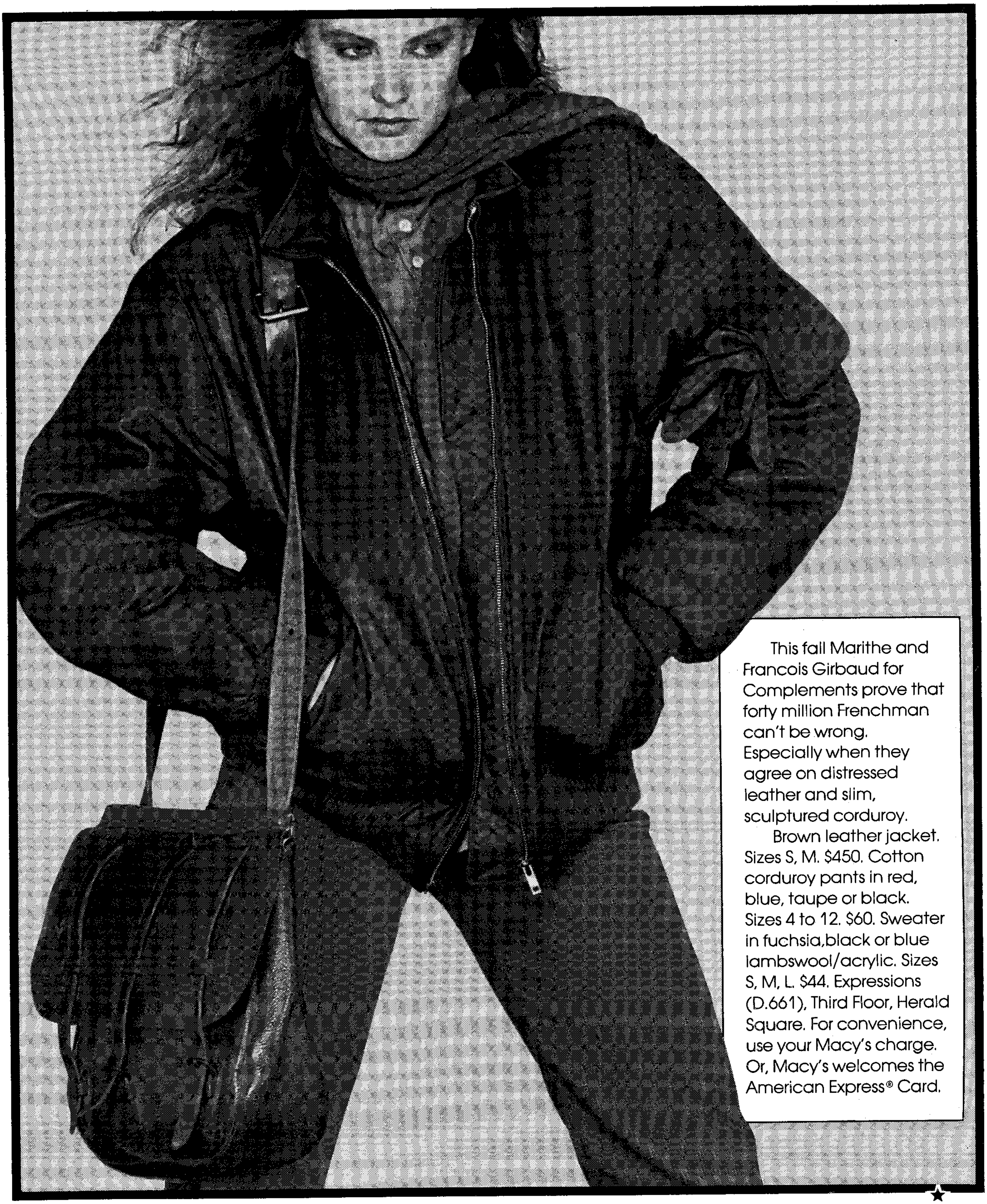
39


J&B. It whispers.
RARE
LENDED SCOTCH WHI
100% SCOTCH WHISKIES
BLENDED AND BOTTLED IN SCOTLAND BY
USTERINI & BROOKS L
St. James's Street, London, England
WINE MERCHANTS TO THEIR LATE MAJESTIES
KING GEORGE III
NG GEORGE IV
NG WILLIAM IV
EEN VICTORIA
KING EDWARD
KING GEORGE
KING GEORGE
AND TO HIS LATE ROYAL HIGHNESS

86 Proof Blended Scotch Whisky, © 1982 The Paddington Corp., NY

expressions

Cords and distressed leather. Complements takes a stand.

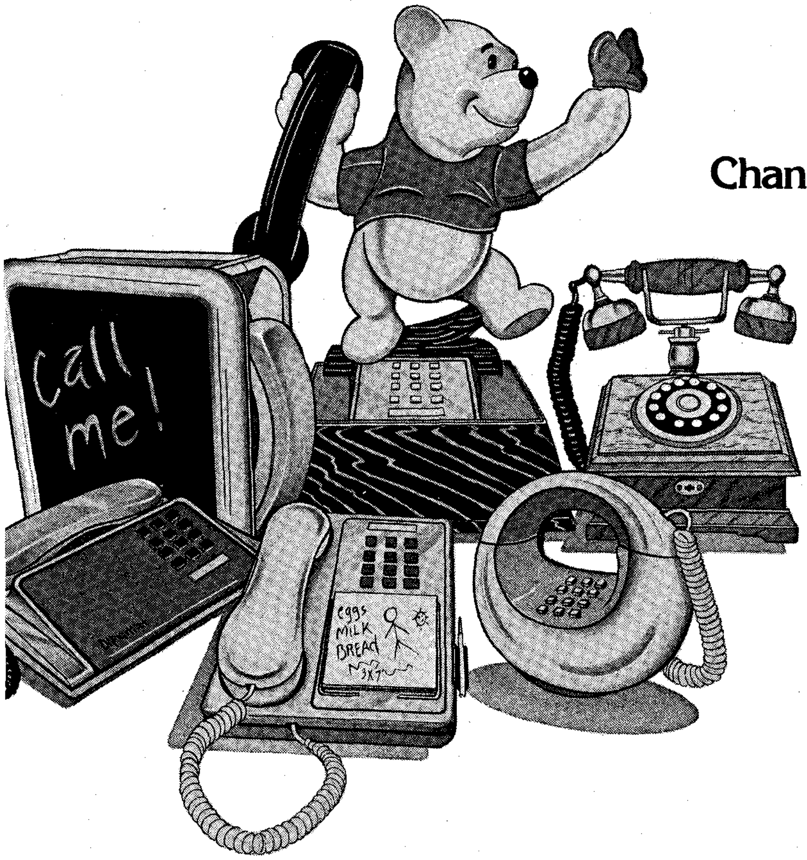


This fall Marithe and Francois Girbaud for Complements prove that forty million Frenchman can't be wrong. Especially when they agree on distressed leather and slim, sculptured corduroy.

Brown leather jacket. Sizes S, M. $450. Cotton corduroy pants in red, blue, taupe or black. Sizes 4 to 12. $60. Sweater in fuchsia,black or blue lambswool/acrylic. Sizes S, M, L. $44. Expressions (D.661), Third Floor, Herald Square. For convenience, use your Macy's charge. Or, Macy's welcomes the American Express® Card.

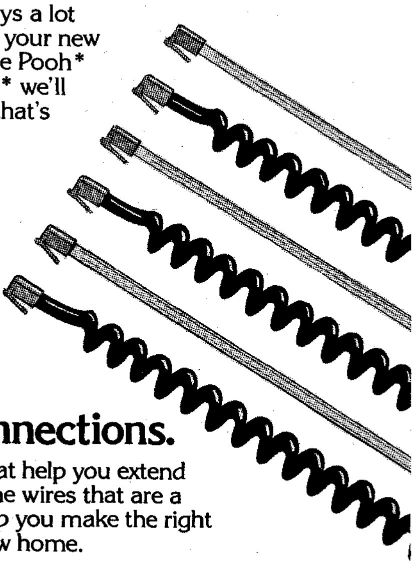
macy's

HOW TO IMPROVE YOUR MOVE.



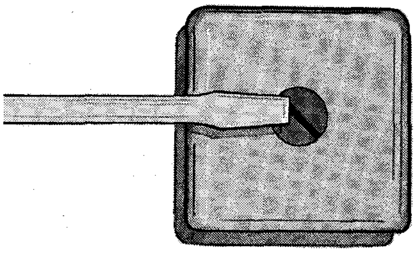
Change the decor.

Your new decor says a lot about you. And so can your new phone. From Winnie the Pooh* to the Country Squire,** we'll help you find the style that's really you.



Make new connections.

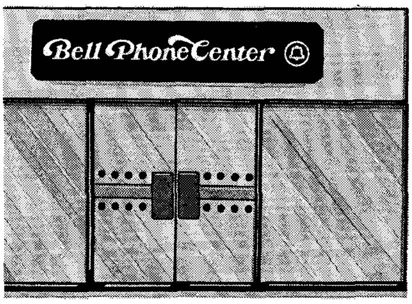
From the cords that help you extend your conversation, to the wires that are a snap to install, we'll help you make the right connections in your new home.



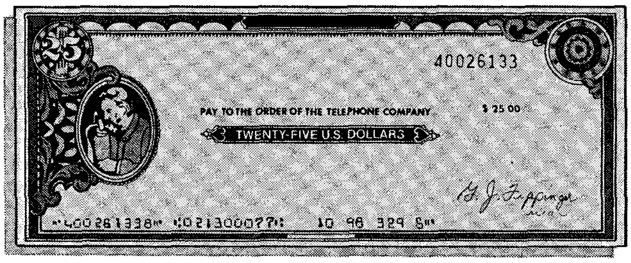
Adapt to your new surroundings.

Add a new phone in the hall. Or on the wall. Choose any spot you want. It's easy with genuine Bell accessories. Best of all, you save money when you do it yourself.

There's a Bell service station wherever you go.



Whether you're moving into a new home or repairing an old phone, your Bell PhoneCenter is right nearby with sales and service. We're genuine Bell. And we'll help meet all your communication needs the way nobody else can.



40026133

PAY TO THE ORDER OF THE TELEPHONE COMPANY $25.00

TWENTY-FIVE U.S. DOLLARS

Keep in touch with a Bell Gift Certificate.

Say good-bye to your friends with a gift that helps them keep in touch. A Bell Gift Certificate. They can use it towards their phone bill, so they'll call you more often.

It's also the perfect gift for friends to give you, since you can put it towards a new phone for your new home. They're available for $20, $25, even $100. To order, call your local New York Telephone Business Office, or call **1 800 942-1818.**

To find out how to improve your move, come to the place that can meet all your communication needs. The Bell PhoneCenter.

We'll give you something to talk about.

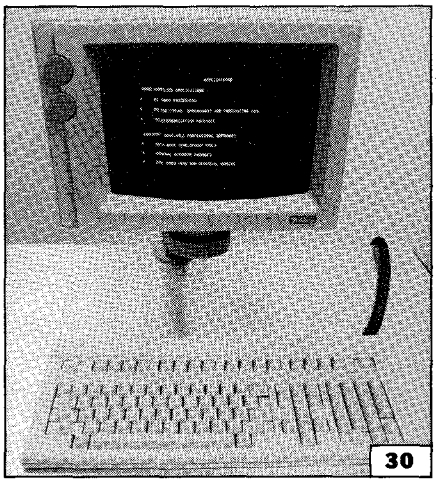
© New York Telephone 1982

New York Telephone

For the PhoneCenter nearest you, check the Customer Guide in the front of your New York Telephone White Pages Directory.

*© Walt Disney Productions. Housing produced by American Telecommunications Corp. **Trademark of AT&T Co. Accepted for non-recurring charges only.

CONTENTS



30

30

The City's Coming White-Collar Crisis

By Desmond Smith

Computers, satellites, and all manner of high technology have helped make New York the world's information capital. At the same time, they have made it possible for large corporations located in the city to do much of their information processing elsewhere. Quietly, thousands of "back office" jobs are being transferred out of town—to the nearby suburbs, or as far away as South Dakota and Barbados—and planners are beginning to worry about the threat this shift poses to the city's future.

36

The Queen of the Mouseburgers

By Jesse Kornbluth

Helen Gurley Brown emerged from poverty and Little Rock and Lord knows *how* many affairs to capture her dream man and success—all of which she described, with even more success, in *Sex and the Single Girl.* Then she took over as editor of *Cosmopolitan* and, in seventeen years, quadrupled its circulation. Now she's written *Having It All,* a guide to getting ahead in the eighties that is expected to be the fall's top best-seller. It contains a section on bedroom manners, is sexually explicit, and tells how she got it all. Her secret? In a word, mouseburgering.

44

'Haywire'

By Michael Daly

At 28, Philip Hehmeyer had become a millionaire by trading boldly on the New York Cotton Exchange. A southern gentleman with sparkly eyes, a mesmerizing voice, and a passion for risk, he seemed unable to lose—at business or at love. But eventually the cotton boom faded and Hehmeyer's instincts seemed to erode. In desperation, he bet on one last long shot—and lost.

DEPARTMENTS

11

Private Lives: Marriage à la Moon

By Jennifer Allen

Two acolytes of the Unification Church talk about their arranged match.

14

On Madison Avenue: The Soft Sell

By Bernice Kanner

Your toilet paper may be softer than ever, but it probably has fewer sheets per roll.

22

The Bottom Line: Economic Gridlock

By Jack Egan

Where is that recovery? It may be as distant as ever, say some economists.

26

The National Interest: Lew Lehrman's $7-Million Education

By Michael Kramer

Learning to be an effective campaigner can get expensive.

56

Design: Reserved Seating

By Anna Wintour

Architect Richard Meier's new furniture designs are as controlled as his buildings.

36

66

Wine: It Was a Very Good Year

By Alexis Bespaloff

On the many styles of California Chardonnays, and the 1980 vintage in particular.

THE ARTS

50

Movies: Growing Up Absurd

By David Denby

A teenage sex comedy with a difference—a warm, affectionate view of its characters.

52

Music: Fresh *Hamlet,* Flat Champagne

By Peter G. Davis

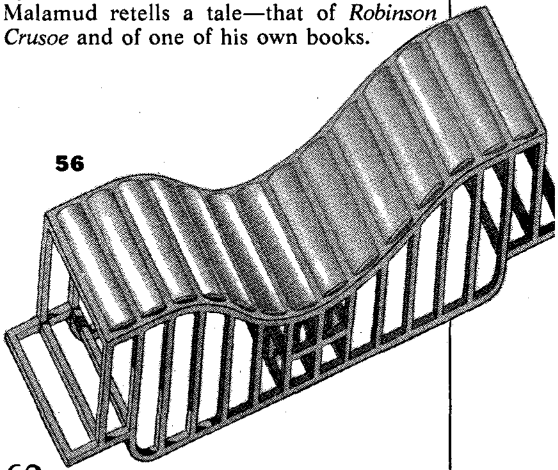
The City Opera's thoughtful—and surprisingly successful—revival of *Hamlet* makes up for its not-so-merry *Widow.*

54

Books: The Sedulous Ape

By Morris Dickstein

Malamud retells a tale—that of *Robinson Crusoe* and of one of his own books.



56

62

Art: Survival of the Greatest

By Kay Larson

Nearly destroyed in the flood that swept Florence in 1966, the Cimabue crucifix has been restored and is now on view at the Met.

64

Theater: Change of Venue

By John Simon

Yves Montand should have come to a smaller theater; *Inserts* should have stayed a movie.

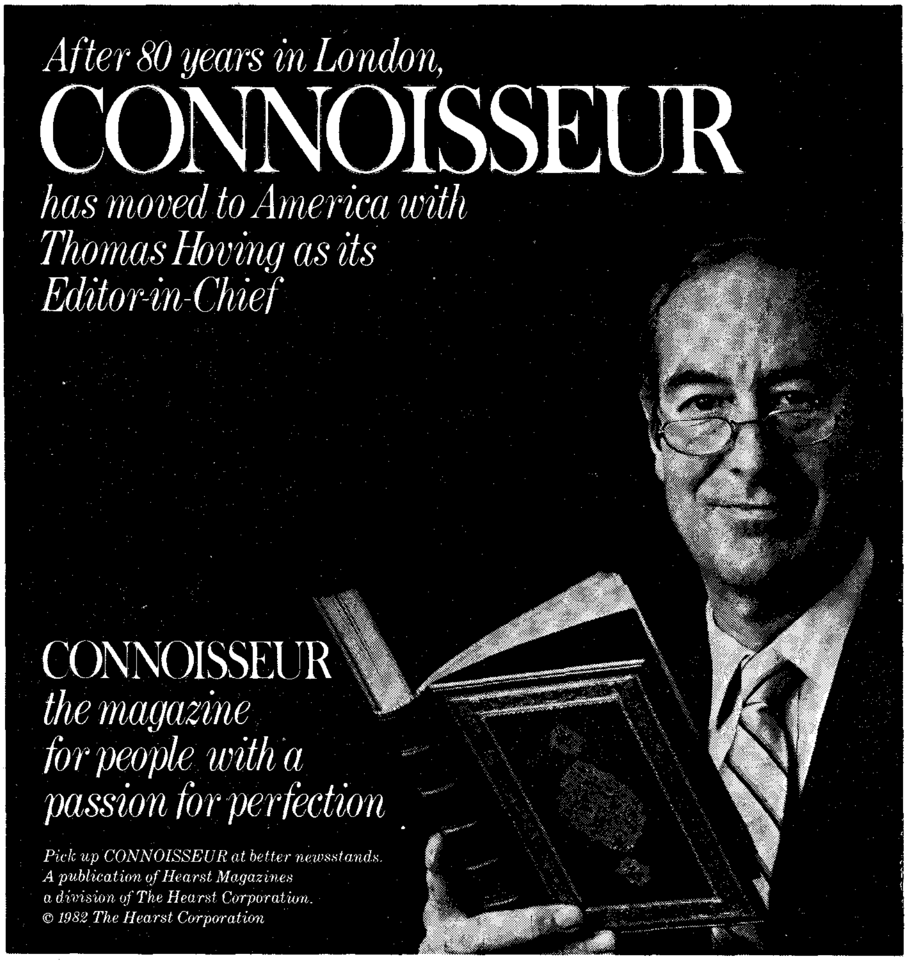
MISCELLANY

6 **Letters**
9 **Intelligencer,** *by Sharon Churcher*
29 **In and Around Town,** *by Ruth Gilbert*
60 **Best Bets,** *by Nancy McKeon and Corky Pollan*
70 **Sales & Bargains,** *by Leonore Fleischer*
72 ***Cue* Listings**
106 ***New York* Classified**
112 **Town & Country Properties**
114 ***New York* Competition,** *by Mary Ann Madden*
116 **London *Times* Crossword**
116 ***Cue* Crossword,** *by Maura B. Jacobson*

Cover: Photograph by Harry Benson.

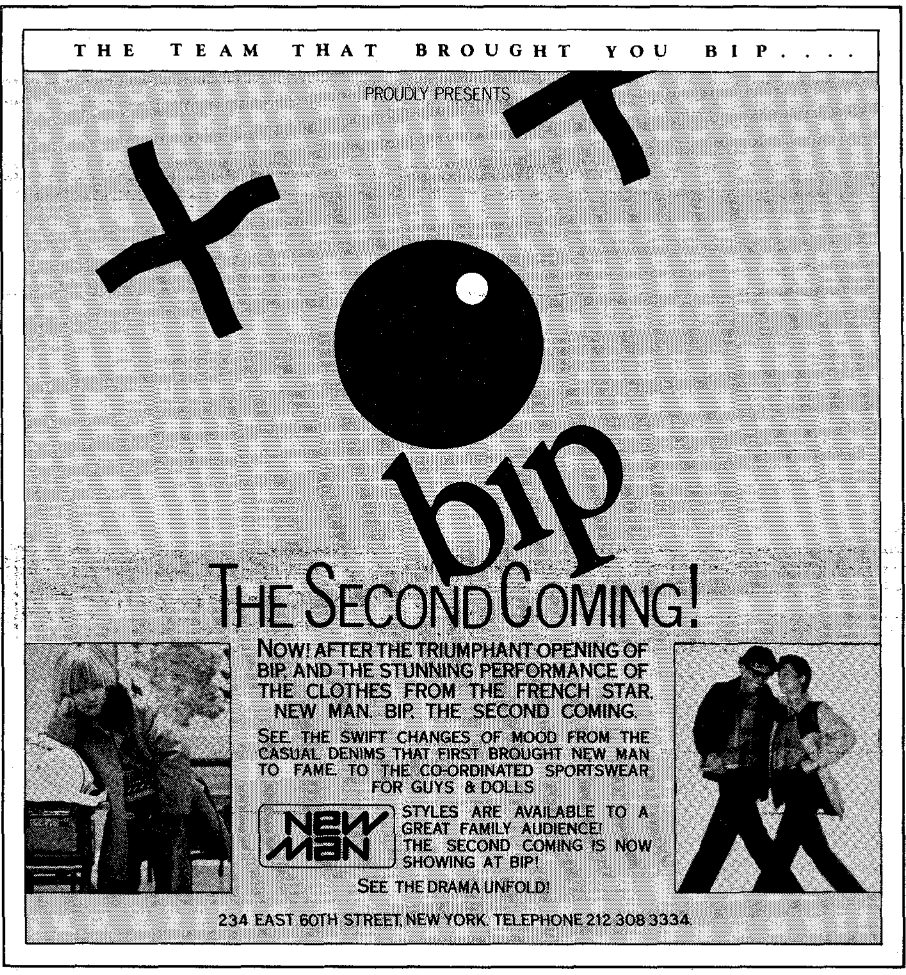
SEPTEMBER 27, 1982—VOL. 15, NO. 38. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, Love Times, Movies Around Town, The National Interest, New York, New York Gazette, New York Intelligencer, New York Journal, Page of Lists, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week in December and the first week in January, and the first two weeks in July) by News Group Publications, Inc., 755 Second Avenue, New York, New York 10017. **Copyright © 1982 by News Group Publications, Inc. All rights reserved.** Reproduction without permission is strictly prohibited. Officers of News Group Publications, Inc.: Donald Kummerfeld, President; John C. Bender, Vice-President and Secretary; Jeffrey A. Leist, Vice-President and Treasurer. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-880-0700. Send Form 3579 to *New York,* Box 2979, Boulder, Colorado 80302. Subscription rates in the United States and possessions: 50 issues, $29; 100 issues, $52. **For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80322.**

Photographs: top left, Kory Addis/Camera 5; bottom, Harry Benson.


After 80 years in London,
CONNOISSEUR
has moved to America with Thomas Hoving as its Editor-in-Chief

CONNOISSEUR
the magazine for people with a passion for perfection

Pick up CONNOISSEUR at better newsstands.
A publication of Hearst Magazines
a division of The Hearst Corporation.
© 1982 The Hearst Corporation


THE TEAM THAT BROUGHT YOU BIP....
PROUDLY PRESENTS

THE SECOND COMING!

NOW! AFTER THE TRIUMPHANT OPENING OF BIP, AND THE STUNNING PERFORMANCE OF THE CLOTHES FROM THE FRENCH STAR, NEW MAN. BIP, THE SECOND COMING.

SEE THE SWIFT CHANGES OF MOOD FROM THE CASUAL DENIMS THAT FIRST BROUGHT NEW MAN TO FAME, TO THE CO-ORDINATED SPORTSWEAR FOR GUYS & DOLLS

NEW MAN

STYLES ARE AVAILABLE TO A GREAT FAMILY AUDIENCE! THE SECOND COMING IS NOW SHOWING AT BIP!

SEE THE DRAMA UNFOLD!

234 EAST 60TH STREET, NEW YORK. TELEPHONE 212 308 3334.

NEW YORK

Editor
Edward Kosner

Managing Editor
Laurie Jones

Executive Editor: **Deborah Harkins**

Senior Editors
Richard Babcock, Peter Devine (Copy)
Peter Herbst, Rhoda Koenig, Molly McKaughan
Nancy McKeon, Anna Wintour, Carter Wiseman
Contributing Editors
Jennifer Allen, Julie Baumgold, Alexis Bespaloff
Marie Brenner, Seymour Britchky, Sharon Churcher
Orde Coombs, Barbara Costikyan, Michael Daly
Peter G. Davis, David Denby, Jack Egan
Chet Flippo, Linda Bird Franke, Gael Greene
Anthony Haden-Guest, Pete Hamill
Bernice Kanner, Michael Kramer, Kay Larson
Mary Ann Madden, Caterine Milinaire
Nicholas Pileggi, Henry Post, Alan Rich, John Simon
Tobi Tobias, Craig Unger, Richard West, Lally Weymou
William Wolf, Linda Wolfe, Vic Ziegel
Staff Writer: **Leonore Fleischer**
Around Town Editor: **Ruth Gilbert**
Associate Editors: **Frederick Allen**
Florence Fletcher, Quita McMath
Assistant Editors: **Corky Pollan**
Mayer Vishner, Patricia Weiss, Jane Winebrenner
Editorial Assistants
Ellen Hopkins, Fran Kessler
Sarah Lewis, Deborah Mitchell, Evelyn Norman
Jennifer Seabury
Cue Listings: **Gillian Duffy, Howard Karren, Edith Newh**
Editorial Publicity: **Suzanne Eagle**

Art Director **Robert Best**
Photo Editor **Karen Mullarkey**
Cover Editor: **Jordan Schaps**
Associate Art Director: **Patricia Bradbury**
Art Production Manager: **David White**
Assistant Art Director: **Don Morris**
Assistant Photo Editor: **Susan Vermazen**
Assistant Art Production Manager: **Shelley Lefkowitch**
Art Staff: **Christine Lang** (Art Assistant)
Deane Folsom, April Garston
Jeff Pappalardo, Vivette Porges, Joan Ranieri

Publisher
Cathleen Black

Circulation Director
Vince Dema
Circulation Business Manager: **Harold Shain**
Staff: **Linda Cortese, William Donaldson**
Nora George, Ellen Goldwasser, Bella Hopkinson
Ann Llewellyn, Celina Rubenstein
Production Director
Frank Sullivan
Production Manager: **Richard Muehleman**
Staff: **Dolores Liberto, Kathy Tomlin**
Controller
Sidney Ferenc
Credit Manager: **Molly Strauss**
Staff Accountants: **Ruth Chamberlain, Carmine Tiero**
Staff: **Lisa Aselmo, Rosalie Bernstein**
Teresa Ferri, Jeffrey Nozilo
Advertising Sales Director
David O'Brasky
Advertising Manager: **Marvin Krauss**
Promotion Director
Elaine Shindler
Promotion Manager: **Anthony Irving**
Research Manager: **Ken Meltsner**
Staff: **Linda Katims, Anne Lewis, Jilann Picariello**
Jane Podhoretz
Sales Representatives
Alan Berman, Larry Burstein, Elinore Carmody
Mary Joe Cassidy, Carol Crellin, Betsy Cronen
Patricia Drazan, Nan Elmore, Thomas Florio
Jack Kaduson, Alan Tigner, Lori Zelikow
Advertising Coordinator: **Nancy Pollock**
Computer Operations: **J. McGehee**
Staff: **Theresa Bresnihan, Helen Fajerman, Kathy Kontil**
Cynthia La Pollo, Cheryl Latronica, Mimi Moskowitz
Chicago: **Heidi Grumley,** Manager
Classified Advertising Manager: **Edwin Roberts**
Staff: **Michael Rousseau**
Information Services Manager: **Valerie Taylor**
Personnel Manager: **Mary O'Connor**
Office Services Manager: **Mary Ann McCarthy**
Staff: **Paul Abrams, Jacqueline Deas**
Nicholas Guerrier, Rodney Madden, Joseph Markfeld
George Pogue, Anna Preato, Mark Sabb
Special Consultant: **Mort Glankoff**

News Group Magazines
President: **Marty Singerman**
Director of Finance: **Alan Greene**
Coordinator: **Lucille Piccoli**

TIME

Bye-bye, buy buy.

Inflation has squeezed the middle class out of many consumer markets. More than ever, the real consumers are concentrated at the top.

In good times, marketers can be generous. They can advertise to almost anyone earning a decent income, and expect to get a reasonable return on their money.

Today's economy has turned that logic topsy-turvy. Prices have gone up faster than incomes. The mass, middle-income market is struggling so hard to pay for essentials that they have hardly anything left in discretionary income. They simply *can't afford* most of the things you have to sell.

As recently as 1978, a comfortable income might have been $18,500 a year. Now you have to be practically rich to maintain that same middle-income standard: It costs more than $25,000.

And a no-frills standard it is. In 1981, a family earning $25,000 had discretionary income of only $2,203.

Meanwhile, a family earning $35,000 a year was being hit by the same increases in the price of eggs and electricity and clothing. Essentials cost them essentially the same. *But they had substantially more left afterwards.*

And that's the market to zero in on: You *only* find your customers where you find discretionary income.

In that respect, TIME readers are remarkable. They have more than *twice as much* discretionary income as the average family. As a group, they earn $186 billion a year. And the more you advertise to them, the better it pays. Because when they go shopping, it's not just wishful thinking.

Get more out of it.

© 1982 Time Inc.

LETTERS

Trouble Boys

JESSE KORNBLUTH'S "TROUBLE BOYS" [August 30 and September 6] was a courageous piece of forensic journalism. It is high time that someone spoke out against the gestapo tactics employed by law-enforcement personnel to extract confessions from those suspected of a crime. Forced confessions are standard operating procedure in police departments and county prosecutor's offices throughout the United States. I hope the article will bring us one step closer to the establishment of a truly just criminal-justice system, not only in Suffolk County but in every county of this land.

Richard A. Barrows, Ed.D.
River Edge, N.J.

I WAS SHOCKED, NO, *outraged,* BY THIS piece of nonsense. I attended the trial on many occasions, including the day the confession of Peter Quartararo was admitted as evidence. I was thoroughly overwhelmed by the evidence presented. Was Mr. Kornbluth at any of the trial sessions? Do you think any of your readers would seriously consider the comments of the friends of the Quartararos as meaningful? Does the statement that John Pius Jr. had experimented with beer and possibly marijuana mean that he was a juvenile delinquent and therefore deserved everything he got? Who cares where Mrs. Pius was the night of the murder? The *National Enquirer* wouldn't have printed this.

Richard P. Stanley
Smithtown, N.Y.

TO MY MIND, THE MOST TELLING REMARK of the article was made by a detective: "People were thinking twice before calling the police. As one homicide detective later commented, 'It was like we, and not the killers, were the bad guys.' " And he probably wonders why.

William J. Milner
Manhattan

KORNBLUTH STATES THAT TENTH-grader Peter Quartararo, the son of a Smithtown auxiliary cop, did not know his rights because he did not take a criminal-justice course in high school. This is a ridiculous statement. I know about the "Miranda card" from watching *Kojak,* not from any criminology course. If the cop did not read these boys their rights, why didn't they tell their lawyer this bit of information? It would have gotten them off on a technicality.

Ralph Nerbel
Glendale, N.Y.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

Where the Books Are

IT WAS A SHOCK TO READ, IN "FINDING That Book You Must Have" [by Ellen Hopkins, September 13], of the demise of my business, New York Bound Bookshop, which specializes in works about New York City. It was a *New York* "Best Bet" that launched my new business at the South Street Seaport at the end of 1976, and through other "Best Bets" since then I have received orders from as far away as Norway, Hawaii, and France. So I particularly want *New York*'s readers to know that New York Bound Bookshop is alive and well.

We are so alive, New York Bound is at this very moment publishing a book—*Letters to Phil: Memories of a New York Boyhood, 1848–1856*—ten letters written and illustrated in the 1880s by Gene Schermerhorn, an eighth-generation New Yorker. And we have expanded. Urban Graphics joined us this year, carrying a range of old maps, prints, and graphics of New York—nicely complementing our old, out-of-print, and rare books on New York.

We hope that the readers will discover for themselves that we are very much active—and welcome browsers at 43 West 54th Street (245-8503). We're open Monday through Friday 10 A.M. to 5:30 P.M., and Saturdays by chance.

Barbara L. Cohen
Owner, New York Bound Bookshop
Manhattan

IN ADDITION TO SHOPS, NEW YORK HARbors numerous book scouts who supply shop owners and do searches for private customers. I happen to be one who specializes in children's books and cookbooks. Many of us have had customers referred to us by stores too busy to handle small searches. Old books never die, they just move around. It is the great pleasure of scouts and dealers to find them and see to it that they are placed in loving and appreciative hands.

Charlotte Safir
Manhattan

Empathy Note

THE BITTERNESS EXPRESSED BY YOUR readers (of all people!) responding to "Downward Mobility" ["Letters," August 30] was astounding. Expectations of an increasingly "better" life have been supported by parents, schools, media, and government for as long as I can remember. So why should the "victims" be blamed? And just because certain groups suffer more doesn't negate the problems of others. What may seem like a minor problem to insensitive ears takes a great psychological toll on marriages, children, and—not least—the well-being of single, striving citizens. The fact that this group is handling its disappointment with a certain finesse is not hateful—it's admirable. No generation has a divine right to prosperity, and if limited wealth now for some helps the poor, good. But your readers should still keep a lid on their envy.

Carol Haber
Queens

Some Like It Cold

RE "BEST BETS" [SEPTEMBER 6]: A TOAST rack is made to cool toast. If you lay the toast on a plate, the warmth of the bread will cause condensation to form. The way to eat toast is to put good country butter on cold toast (it should never be buttered while it is warm). In this way, you can taste both the bread and the butter. And I thought you New York people knew everything!

Name withheld
Paducah, Ky.

Eastern Standard *Times*

ONLY THOSE WHO TAKE NEITHER WORDS nor journalism seriously would, I believe, describe the Washington *Times* as "the Moonie newspaper," as you did ["Intelligencer," September 6]. A Moonie newspaper, one would suppose, would be one staffed by Moonies, directed by Moonies, and manipulated by Moonies as a mouthpiece for Moonie propaganda. The Washington *Times* is none of these. It is staffed by some of the finest newspaper professionals in the country, including a relative handful of able and capable Moonies who are, however, greatly outnumbered by agnostics, Catholics, and persons of assorted religious persuasions. As to direction, the top management and senior editorial staff of the newspaper is made up entirely of non-church people. And, as to manipulation, the Washington *Times* is by far more independent of its corporate ownership, not only editorially but operationally, than any corporately owned newspaper—and, I daresay, magazine—in the United States. But, then, I shouldn't wonder, because the article in question was altogether an obnoxious specimen of smear journalism.

James R. Whelan
Editor and publisher
The Washington *Times*
Washington, D.C.

CRÈME EXTRÊME PROTECTION
TOTAL PROTECTION MOISTURE CREAM
CHANEL
PARIS

© 1982 CHANEL, INC. CHANEL BEAUTY™ CHANEL®

THE RIGHT EXPOSURE.

Of all the aggressors that conspire to wreak havoc on your skin, none is more destructive than light.

We've made it safe to live with light with CRÈME EXTRÊME PROTECTION™/Total Protection Moisture Cream.

Smooth it on and skin is sheltered. Impenetrable. Impervious to all injurious ultraviolet rays. Those agents of aging that damage collagen and elastin fibers, and cause harm that is cumulative and irreparable.

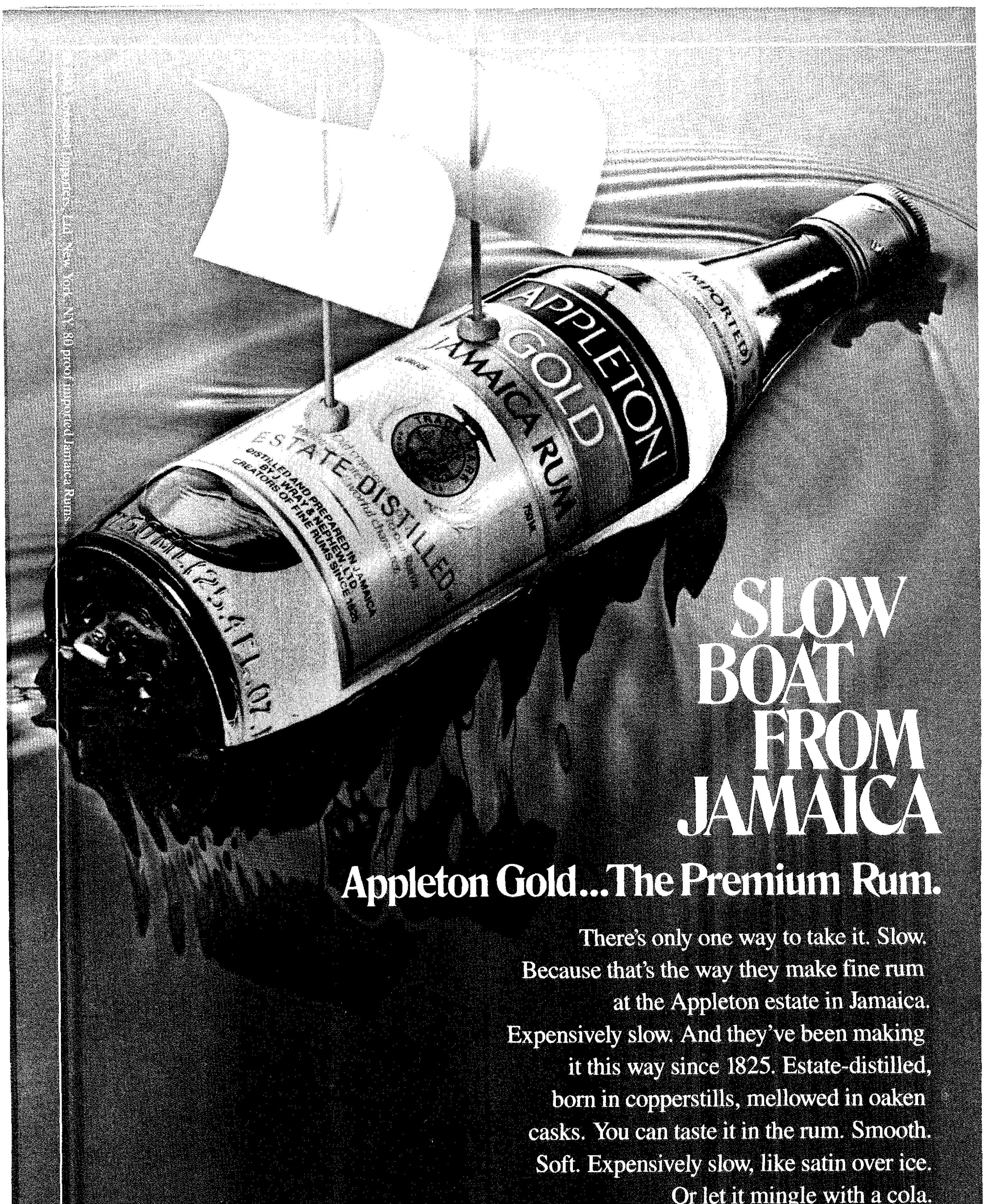
And while it protects, it helps stave off dryness. Without impeding skin's breathing.

Wear it under makeup or alone. No skin that sees the light of day can afford to be without it.

INTRODUCING CRÈME EXTRÊME PROTECTION

CHANEL BEAUTY

LORD & TAYLOR, New York, Westchester


APPLETON
GOLD
JAMAICA RUM
ESTATE DISTILLED
DISTILLED AND PREPARED IN JAMAICA BY J. WRAY & NEPHEW LTD. CREATORS OF FINE RUMS SINCE 1825
IMPORTED

[illegible] Importers, Ltd. New York, NY. 80 proof imported Jamaica Rums.

SLOW BOAT FROM JAMAICA

Appleton Gold...The Premium Rum.

There's only one way to take it. Slow. Because that's the way they make fine rum at the Appleton estate in Jamaica. Expensively slow. And they've been making it this way since 1825. Estate-distilled, born in copperstills, mellowed in oaken casks. You can taste it in the rum. Smooth. Soft. Expensively slow, like satin over ice. Or let it mingle with a cola. Appleton Gold... The premium rum. Made slow, for a gold that's worth its wait.

THE GOLD THAT'S WORTH ITS WAIT.

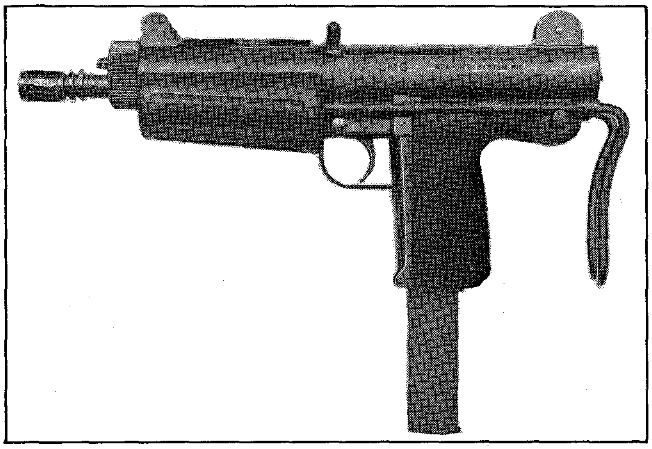
INTELLIGENCER

Private Arms Deal Under Probe

UNITED STATES CUSTOMS agents are probing a $22-million weapons order that was brokered by an ex-army officer.

According to a source close to French intelligence authorities, on July 30 Tom Griggs was retained to acquire 35,000 Viking submachine guns and other equipment for CEPII, an arms agent headquartered in Paris.

The source said the order was placed with W.S.I., a Massachusetts firm that manufactures the Viking. A company leaflet touts the highly sophisticated and easily concealed gun as suited to "jungle fighting" and "close house to house type operations."



The Viking: *Suitable for "jungle fighting."*

"French intelligence has been trying to find out who CEPII wants these for," said *New York's* source. Since U.S. law permits arms exports only under State Department license to approved buyers, American Customs agents also are investigating the matter.

Reached at a hotel in Malawi, Africa, Griggs said he was a "legitimate businessman," and the order would be contingent on an export license. "We haven't even applied for that yet," added the former army man.

A CEPII staffer at first said the order was partly for French security services, but France's Interior Ministry said it wasn't aware of any such contract. Subsequently, CEPII said the guns might go to French-speaking African governments and "French police shooting clubs."

An attorney for W.S.I. called *New York,* saying CEPII had telexed that it would cancel its order "if there is any publicity . . . in fact, it is being canceled because of your calls."

Nancy Tailors Ron's Engraving

NANCY REAGAN, EVER FASHION-CONSCIOUS, has rejected a proposed official engraving of her husband because it makes him appear to be wearing the wrong stuff.

"Mrs. Reagan and Mike Deaver thought the suit looked like polyester, and the president doesn't wear polyester," said an administration official.

Thomas Hipschen, the Bureau of Engraving and Printing artist who has been working on the project, said, "I was surprised that's all they commented on. I'd thought they might have wanted me to smooth out some of his facial wrinkles."

Hipschen said he's now added "lots of little lines" to the engraving—which will be sold to tourists at the bureau's visitors' center—to give it the unmistakable look of wool.

"Polyester is not suitable for a president or anyone else, really," explained Frank Mariani, Reagan's tailor. "Mr. Reagan's suits are all English and Italian wools."

Guccione Unloads British 'Penthouse'

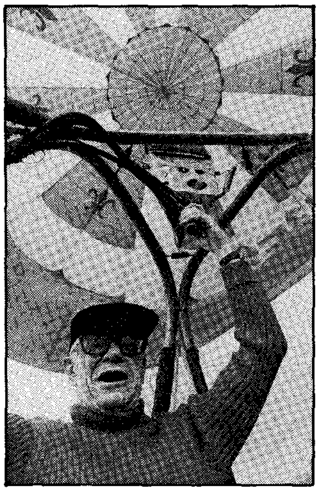
FACED WITH WANING CIRCULATION, a $540-million libel suit, and hefty interest charges on an unfinished Atlantic City casino, Bob Guccione is unloading the British edition of *Penthouse,* which was the cornerstone of his empire.

The seventeen-year-old British magazine, Guccione's first major business venture, is being franchised to Londoner Tony Power, former managing director of a firm whose publishing holdings include *Club International* and *Men Only.*

"This way you get a healthy royalty without all the problems of publishing," said David Jones, Guccione's British director of publications.

The magazine's British circulation is currently 191,000, or about half what it was five years ago; the American version of *Penthouse,* founded in September 1965, is off 7.8 percent from last year, to 4 million copies a month.

How Forbes Cracked China



Forbes, balloon: *On to China.*

WHICH AMERICAN HAS THE most clout with China: Richard Nixon, Henry Kissinger, or 84-year-old oilman Armand Hammer? Ask Malcolm Forbes.

Seeking permission for a 1,400-mile trek by balloon and motorcycle across China, the *Forbes*-magazine chairman first invited Kissinger "to push the cause," but the former secretary of state had no luck.

Moreover, "the State Department wouldn't intercede, because it thought the Chinese would be afraid of espionage by a low-flying balloon," said a source close to the department. Forbes, however, was told by China's foreign minister that the problem was more "the state of the roads, and that the motorcycles might be stolen."

The publisher then turned to Nixon, who wrote his old pals, again with no results. So Forbes went to Hammer, who was about to set off for a meeting with Chinese Deputy Chairman Deng Xiaoping. (The Occidental Petroleum chief had been exploring coal development in that country and has recently announced a plan for a cultural-exchange venture with China and the Soviet Union.)

"Dr. Hammer asked Deng, and about two weeks later we received our invitation. Dr. Hammer's relations with [the Chinese] are amazing," said Forbes, who leaves next month, complete with a balloon emblazoned "*Forbes* Magazine Hails China – U.S. Friendship."

BY SHARON CHURCHER

Photograph, bottom: Ginies/Sipa Press/Black Star.

Surrogate Race May Be Tricky

Lehner, Roth: *Endorsements by subterfuge?*

RENEE ROTH, THE ONLY woman in the Democratic-primary race for Manhattan surrogate, suspects one of her rivals, Judge Edward Lehner, has been playing dirty pool.

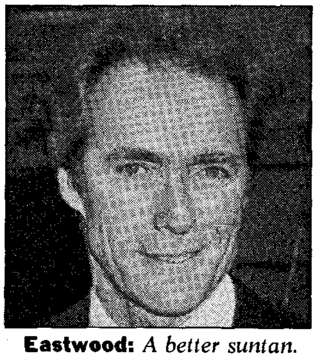
Two of the New York Women's Bar Association's luminaries, board member Joan Ellenbogen and New York University School of Law dean Sheila Birnbaum, gave their endorsements to Lehner. But Ellenbogen now says that "the Lehner person who asked for our support in early July said his only opponent was [Judge Jerome] Becker."

The attorney said she probably wouldn't have endorsed anyone had she known Roth was running. It would have been difficult, she said, to be disinterested about a race involving a woman. (Birnbaum, however, said she still would have supported Lehner.) Roth, a Fordham School of Law professor, charged, "Obviously, Lehner's people did this deliberately. It's unconscionable."

But Lehner's public-relations man, John Scanlon, claimed that Ellenbogen's account was "a goddamn lie" and that if she and Birnbaum hadn't known about Roth, "that is because Ellenbogen did not do her homework."

Eastwood: Book's Secret Subject?

HOLLYWOOD INSIDERS HAVE a hairy theory about the pseudonymous actor whose medical history is chronicled in *Life Extension*, the new best-seller that offers a "scientific approach" to retarding aging.



Eastwood: *A better suntan.*

Though the actor is called "Mr. Smith" in the book, "it's obviously Clint Eastwood," explained one acquaintance of the film star. "He's a friend of Merv Griffin, at whose house the authors say they met this Smith, and like Smith he was 50 the year the book was being researched and was also allergic to horsehair."

In addition, authors Durk Pearson and Sandy Shaw were advisers on Eastwood's latest movie, *Firefox*, and are collaborating with the actor on a new biomedical film thriller.

So, are Eastwood and Smith one and the same? "That will not be disclosed by me," said the actor's manager.

And author Pearson said, "We can't deny it, but we are not allowed to confirm the actor's identity. One reason is his case history might be used exploitively."

The history, by the way, includes taking a "life extension formula" of vitamins and drugs that not only have improved Smith's suntan, hair, and speaking ability, but allow him to ride a horse.

Gault, Millau: Less Gall This Time

AFTER WHIPPING UP A tempest last year with their iconoclastic French-language guide to New York, Henri Gault and Christian Millau have developed a nouvelle appreciation of some of the city's best-known restaurants.

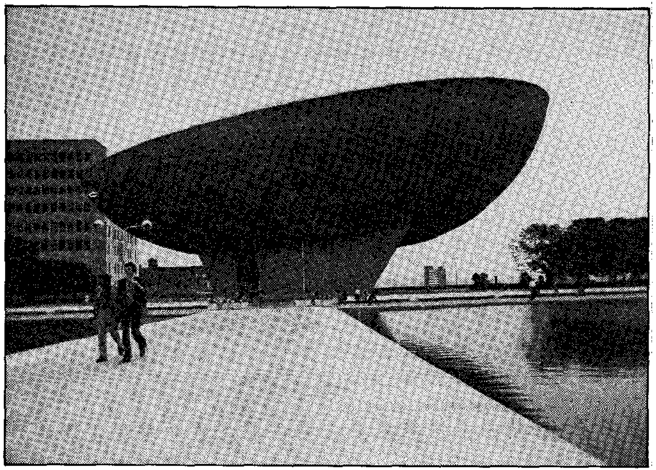
In their English-language *The Best of New York*, being brought out this month by Crown Publishers and the Knapp Press, the two French reviewers promote Brooklyn's River Café by three points, to seventeen out of a possible twenty. The clientele has "lovely clothing, and controlled eccentricities," says the guide, adding that some meals are "less successful than others, but so what?"

Among others, the "21" Club is up one point, to twelve, and SoHo's Greene Street Cafe is up three, to thirteen. "New York restaurants are trying harder," a spokesman for the reviewers explained.

However, another "in spot," the Odeon, has been dropped three points, to eleven ("immense incompetence," says the guide about the service). And Mr. Chow, on East 57th Street, stays at seven points ("the cuisine . . . is absolutely distressing").

Owner Michael Chow, who is suing for libel over the remarks about his restaurant in the French edition, told *New York* that Gault and Millau have an eye only for "greasy spoons. It is too ridiculous."

Albany Culture May Lay an Egg



The Egg: *Proposed stop on road to Broadway.*

GOVERNOR CAREY'S EX-SECRETARY, Robert Morgado, is helping to spearhead a drive to crack Albany's hick image by promoting a 1,386-seat theater complex called the Egg.

The building, located on the state capitol's central plaza, is controlled by the Legislature. In the past, it has served principally as a base for the state university's theater program. But its board, headed by Morgado, who is now a Warner Amex cable vice-president, wants to make it a center for Broadway tryouts.

"[Albany] was on the Broadway circuit in the 1800s," said the Egg's director, Patricia Snyder.

Still, though one project, *The All-Time Good-Time Knickerbocker Follies*, has been booked and is opening this week, it could be an uphill task.

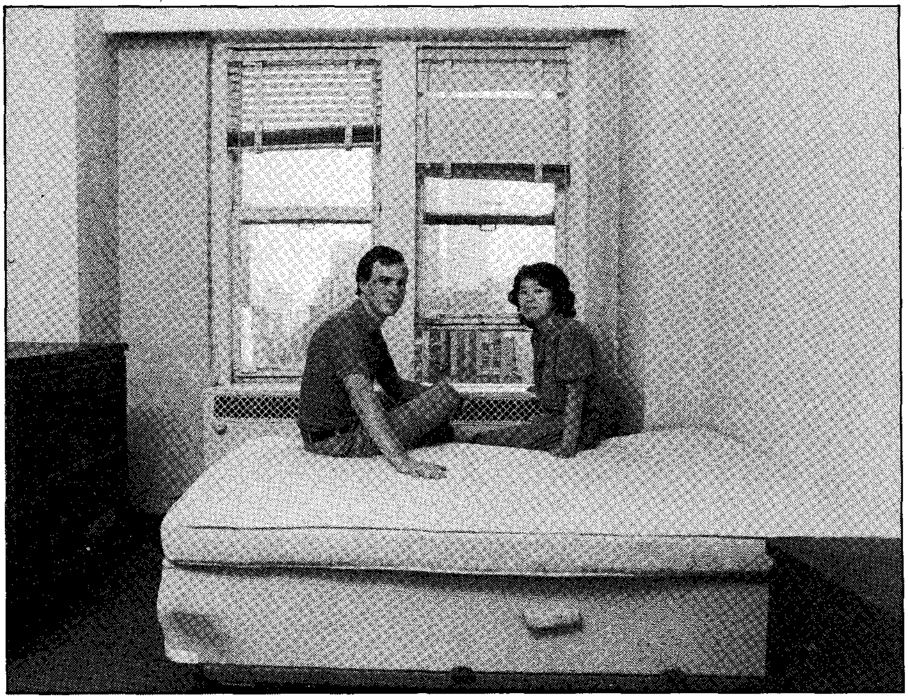
"Albany another Boston or Philadelphia? Impossible," said Shubert Organization chairman Gerald Schoenfeld. "In order to try something in a city, you have to stay several weeks, and it's not a big enough market for that." And an aide to gubernatorial candidate Ed Koch said that though the politician "would love" to see the Egg succeed, "I don't know that it will work."

Photographs: top right, Bachrach; right, Robert Karp; bottom left, Ron Galella.

Private Lives/Jennifer Allen

MARRIAGE A LA MOON

Brief Encounters



Newlyweds: *Martin Eliot Moran and Machiko Osaki at Moonie headquarters.*

AT MIDDAY ON JULY 1 OF THIS YEAR, Martin Eliot Moran, 28, and Machiko Osaki, 31, were, with 2,000 other couples, pronounced man and wife in the International Marriage for World Peace and Happiness Through Ideal Families, a ceremony sponsored by the Holy Spirit Association for the Unification of World Christianity and conducted by its founder, the Reverend Sun Myung Moon. They listened to the Reverend Mr. Moon remind them of the importance of the matrimonial state in the Unification Church—through marriage, members come closest to God, atone for the sin of Adam and Eve, continue the ministry of Jesus, and signify commitment to a true society and a true nation and a true world—and they vowed to love and honor each other and to be an Ideal Couple. She wore a satin dress made from Simplicity Pattern No. 8392; he wore a blue suit he had bought at Moe Ginsburg. They exchanged identical rings. Afterward, Enzo Stuarti sang "Be My Love," and thousands of balloons were released from mammoth bags fastened to the ceiling. The next day Martin returned to his job, in the Immigration Office of the church, and Machiko to hers, in the church's Collegiate Association for the Research of Principles, in Anchorage, Alaska, combating the spread of Marxism-Leninism and atheism on college campuses.

I wanted to visit an Ideal Couple, and asked John Willis, a Moonie I had met recently, if he could arrange it. John Willis is the only person I know who thinks that *Fast Times at Ridgemont High* is "filth" and the only person in many years I have heard refer to necking as "smooching." Still, he had a nice face and a sweet smile. He was tired of reading about church members as glassy-eyed robots, he said, and would try to find a newlywed couple for me.

And so it happens that John and Marty and Machiko and I are spending a morning in a reception room somewhere off one of the shabby hallways in the old New Yorker Hotel, at 34th Street and Eighth Avenue, now World Mission Center for the church, where all three of them live and work. Marty sits in a corner of the sofa. Machiko sits on it, too, but a discreet two feet away. She is pretty and tiny and holds with both hands the box of candy I have brought her, as if she has been told to guard it. As stiffly arranged as turn-of-the-century parlor guests, we sip at the iced ginseng tea and hardly touch the dried seaweed that John has set out on the coffee table by way of "refreshments"—another word I have not heard since grade school.

Marty is explaining love relationships to me. Marty has a pleasant, ruddy face, blue eyes, and a confident manner. In his polo shirt and chinos, he looks like a lawyer at leisure. He is from a middle-class suburb of Cleveland; his close Catholic family and the friends he made while growing up have, he says, given him a sense of security that makes him good at relating to people.

"I'll tell you," Marty is saying, "I think I have almost 100 percent confidence in being able to develop a love relationship with just about anybody. I've found that, by following the religious principles that Reverend Moon teaches, I've been able to love people deeply—even when I was a state leader in Wisconsin and there were always one or two people I couldn't stand—and they love me. A husband-and-wife love relationship is something I don't have much experience in as yet, but I'm confident that a love relationship between a husband and wife can be developed and grow deeper. I'm willing to have it take time—I'm planning on it, in fact."

Machiko is staring at an invisible spot on the carpet. Though she has lived in the States for five years, her English is poor. She is smiling, but it is impossible to tell what she understands. "Basically," Marty is saying, "my gut feeling is hopeful. I don't know how she feels about it, but that's the way I feel."

How *does* she feel?

"I have a cold," she says.

"No," says Marty, "how do you *feel* about the *wedding.*"

"Me? Oh. I feel," she says softly, "as if I start a new life."

The Reverend Mr. Moon matched Marty and Machiko three and a half years ago, but until now they have always lived apart, he in Wisconsin and New York, she in several cities across the country. ("Tell her *what* cities," Marty says to her when she hesitates; she blushes, looks at her lap, and lists them.) Sometimes Marty saw her when he was on a business trip; the state church director would give the couple time to visit. Once he took her to meet his family, in Ohio, but the past month is the first chunk of time they have spent together. Last month, she was transferred to his office, where she is a secretary.

A month has not been time enough to deepen the acquaintance. Marty thinks, but is not sure, that Machiko's family believes in Buddhism; he thinks, though he is not sure why, that she likes New York City; he thinks, though he is not positive, that her parents approve of the

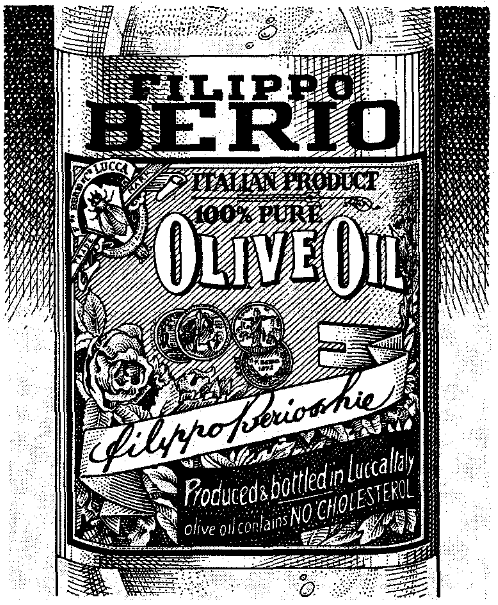
Photograph by Max Hellweg.

We complement your good taste.

Filippo Berio Olive Oil.
It's 100% pure. 100% Italian.
And, it's cholesterol-free.
For over 200 years,
Berio has been recognized
as the preferred name in
premium brand olive oils.
Carefully aged to enhance its
delicate flavor and aroma,
Filippo Berio complements
any dish.

Berio.

Send for our free recipe booklet.
Berio Importing Corp., Dept. N5
P.O. Box 239, Scarsdale, N.Y. 10583



FILIPPO BERIO
LUCCA
ITALIAN PRODUCT
100% PURE
OLIVE OIL
Filippo Berio
Produced & bottled in Lucca Italy
olive oil contains NO CHOLESTEROL

"I wonder if there's a restaurant in the world that's more beautiful than The Sign of the Dove."
Eastern Airlines Review

®

The Sign Of The Dove

comfortably elegant

Lunch, Dinner, After Theatre
Sunday Brunch, Sunday Dinner
Reservations (212) 861-8082

THIRD AVENUE at SIXTY FIFTH ST., NEW YORK, N.Y.

Sign of the Dove, The Sign, The Dove,® are federally registered trademarks

marriage; he is certain, though he ha never asked her in what ways exactl that she finds American culture muc different from life in Japan.

Nor have they yet "been intimate," a Marty says. The requisite 40 days befor the church condones sex between brid and groom have passed, but they stil have separate rooms in the hotel. Thei living arrangements are up in the air, i turns out; Marty has found an apartmen in Queens, but his supervisor says th rent would impose a "financial burden' on the couple and has offered them two-room suite in the hotel. They are, i seems, waiting until Marty and his supervisor come to a decision. Marty wait until Machiko leaves the room for moment to mention intimacy, and the it is as if we are in on a naughty secret "She sure is shy," he says. "I don't thin she had any boyfriends. I don't thin she'd even *kissed* anyone." They hav kissed since the wedding—"Even Reverend Moon encourages a little bit of intimacy," he says—and, yes, he admit with a little laugh, he is anxious abou being intimate. "I would say," he says clearing his throat, "that there is a bit o being nervous in my case. And if I'r nervous, she has to be. I haven't aske her about it. I keep looking for littl signs, but I can't tell."

Developing a love relationship is no the same thing as "eternal love," whic we discuss, with a great deal more ease when Machiko returns. Eternal love i what Marty and Machiko have felt fo each other since they were matched, i the Grand Ballroom of the hotel. "Reverend Moon looked at me, and then h picked her out from the back of th room like he *knew* she was back there,' says Marty. The moment he sav Machiko, he says, "I felt I had eterna love. I had never really found that before—I'd never even had any seriou girl friends—and it was the only thing wanted. It was far greater than I expected, really."

"I was so happy," says Machiko beaming. "I really saw that the Reveren Moon knew what I needed, and I appreciated." The two ran up the stairs t the balcony overlooking the ballroom where couples would repair to discuss— and, if they wished, reject—their match This part of the story makes them bot laugh. "I just said, 'Are you sure?' an she said, 'Yes, are *you* sure?' and I said 'Yes,' and that's about it."

Marty is worried about what he call the "realities" of marriage. "Definitely to have a successful marriage and kid is something I think about, but my visio doesn't stop there. In a way, it's a ste *from* the church to get married. All th financial realities, medical problems complications, children—at twenty might not have thought so realisticall about it. My goal," he continues, "is t handle the realities and give as much time as possible to the church. I've had the opportunity of working personally with Reverend Moon and the church leadership, and I hope to do more of that. I'd like to be a public figure, not a congressman or senator but to serve on that level." He sounds like any ambitious young man. When he speaks of his future, he tends to use the first-person singular.

"She wants to have as many kids as she can," he says, speaking softly and quickly, presumably so that she will not understand, "but I'm not necessarily looking forward to a large family." Machiko giggles when she is asked about children. Yes, she wants a lot because she likes them. (The Reverend Mr. Moon encourages large families.) She also says that a family might soften Marty's mother's disapproval of the church and his marriage. "I really want to make a good family, to show her," she says.

We take the elevator to the twenty-ninth floor, to see the suite the supervisor wants them to live in. Pieces of oatmeal fleck the carpet in the corridor, and a child has scribbled the hallways with a blue crayon. The two-room suite is bare except for two beds and a bureau, and the windows are cloudy. Marty and Machiko do not smile. I say that the suite is probably bigger than the apartments most newlywed couples have in Manhattan.

"Our place in Queens has three rooms," says Marty. "And a backyard." He considers. "On the other hand, this is a real challenge." The photographer arrives, and husband and wife smile and pose for pictures.

At one point, the photographer asks Marty and Machiko to pose with their arms around each other. Marty agrees and tugs at Machiko's arm to pull her closer to him, but she will not budge. He makes a joke about it. But moments later, when the picture taking is over and he says he's eager to catch the last half of the football game on TV, I ask if his wife watches football with him. "Nah," he says, shaking his head. "She doesn't like football, she doesn't like *base*ball, she doesn't like *music*. . . ."

I repeat to Marty what he has told me about how the Reverend Sun Myung Moon sometimes matches people who seem to have little in common so that their differences can make them stronger, and what he has told me about the time it can take to develop a love relationship.

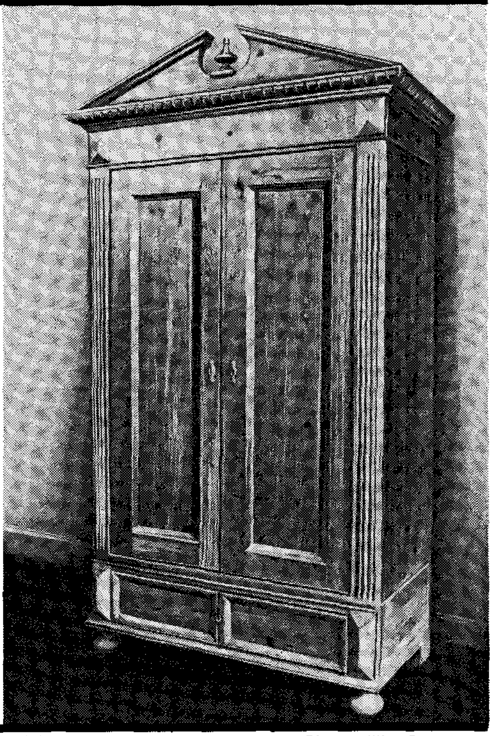
"Yeah," says Marty. "Really."

He brightens. "You know, I love bachelor life—I have a real camaraderie feeling with some of the guys here—but if you've got to do it you've got to do it. I guess now is as good a time as any, right?" ■

INTRODUCING
A NEW YORK HOTEL SO ELEGANT,
ONLY ONE NAME
WOULD DO.

THE RITZ-CARLTON
NEW YORK

112 CENTRAL PARK SOUTH, (212) 757-1900, TELEX: 971534, TOLL FREE: 800-223-7990 or 7991



Great Danes

Antique pine country furniture from Denmark at incomparable prices. Each charming, well scaled piece is hand crafted and dates back to the nineteenth century. All have been stripped, cleaned and restored to their original grain and lustre. From $250.00 to $1000.00

THE POTTERY barn®

NYC 23rd & 10th · 117 E. 59th
87th & Lexington · 76th & 2nd
Bway & 73rd · 49 Greenwich Av.
57th & 8th. **NY** Scarsdale,
Manhasset. **CT** Stamford,
Hartford. **NEW STORE: Stamford Town Center. NJ** Hackensack,
Princeton, Short Hills, Cherry
Hill, Matawan, Woodbridge.
PA Philadelphia, Ardmore
Not available in NJ and PA
☎ (212) 741-9122
Outside NYS 800-847-4048
Am. Exp., MasterCard & Visa

On Madison Avenue/Bernice Kanner

THE SOFT SELL

Tissue Issues

HERE'S AN ACTIVITY FOR YOUR NEXT rainy Saturday: Count the number of sheets on a roll of toilet paper. Depending on the paper's softness—more accurately its airiness and fluffiness—you're likely to tick off fewer than 400 sheets. A few years ago, a roll of the same brand might have held 500. And, if you measure, you may find that the individual sheets have shrunk. In many cases, so has the number of plies per sheet.

Tampering with the size of the roll of bathroom tissue (as the television networks have historically insisted on calling the stuff) is one way manufacturers have grappled with a market that is, well, in the toilet. This year, American paper producers will spew out 7 billion rolls of toilet paper—that comes to 31.8 rolls per person (presumably, women do use more), or a roll every eleven days for each of us. Advertisers will spend $30 million this year to advertise those rolls, and consumers will shell out $2-billion to buy them.

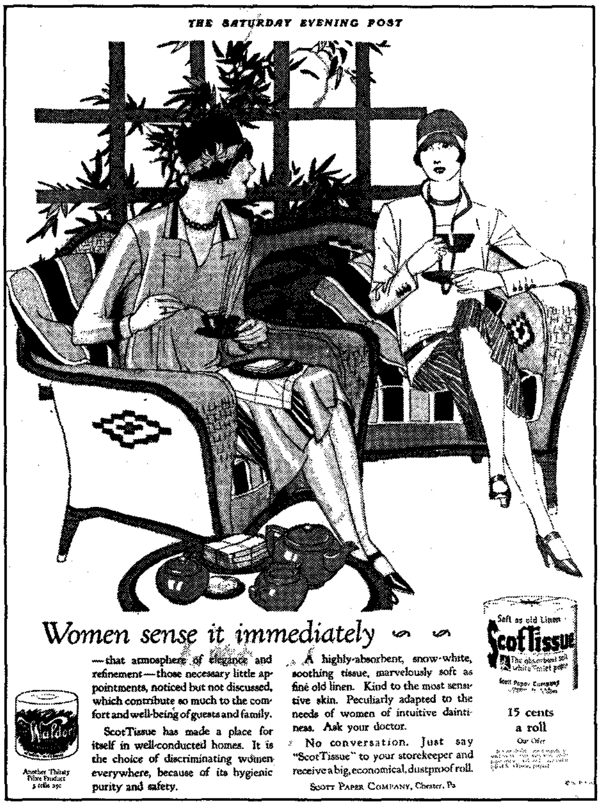
Trouble is, people aren't buying toilet paper the way they used to, for toilet tissue is one area where inflation-pinched consumers have squeezed back. They do it by trading down, by switching from pricier, softer tissues to bargain generics and "value" brands.

The big shift to no-frills wipes began in 1974, when prices for pulp soared and the oil crisis jacked up manufacturing costs—blow-drying wet pulp is an energy-intensive business. "Manufacturers passed along the increases until consumers finally balked," says Smith Barney analyst Jack Salzman. "Suddenly price had become more important than softness." Generic and food-store-label toilet tissue now accounts for about 16 percent of the market in dollars and about 22 percent in rolls sold, according to Selling Areas Marketing. And though many generic products seem to be on the wane for the first time since their emergence, in 1977, use of no-brand paper products, including toilet tissue, was up 6.3 percent in the twelve-week period ending June 25.

Just as the roll is getting smaller and fluffier, it's also getting lighter. That's not only because more air is being blown in but because paper is being taken out. Multiple-ply tissue still accounted for more than 60 percent of the market as of 1981, but single-ply brands and the share they command are on the increase.

No one, it seems, knows when bathroom tissue was first manufactured, but there's no evidence that the Greeks, Romans, or, in fact, any of the earlier higher civilizations used it. Tissue was produced in the United States in the early 1800s and sold as wrapping paper, and Scott Paper Company historians believe some was diverted for bathroom use. We know it began to take hold in the mid-1800s, because of the popularity of Madam's Double Utility Fan, a fan-shaped container that held 150 sheets of tissue. In those days, toilet tissue was a commodity ordered by whispering to the druggist. He'd surreptitiously reach for it under the counter, where it was kept, most likely in plain brown wrappers.

The first toilet paper manufactured in this country appears to have been Gayetty's Medicated Paper, in 1857. The wrapper identified it as "unbleached pearl-colored pure manila hemp paper . . . a perfectly pure article for the toilet and for the prevention of piles." A package of 500 sheets sold for 50 cents



Women sense it immediately

—that atmosphere of elegance and refinement—those necessary little appointments, noticed but not discussed, which contribute so much to the comfort and well-being of guests and family.

ScotTissue has made a place for itself in well-conducted homes. It is the choice of discriminating women everywhere, because of its hygienic purity and safety.

A highly-absorbent, snow-white, soothing tissue, marvelously soft as fine old linen. Kind to the most sensitive skin. Peculiarly adapted to the needs of women of intuitive daintiness. Ask your doctor.

No conversation. Just say "ScotTissue" to your storekeeper and receive a big, economical, dustproof roll.

Scott Paper Company, Chester, Pa

Another Thirsty Fibre Product
3 rolls 25c

15 cents
a roll

Toilet paper as elegance: *An ad from the twenties.*

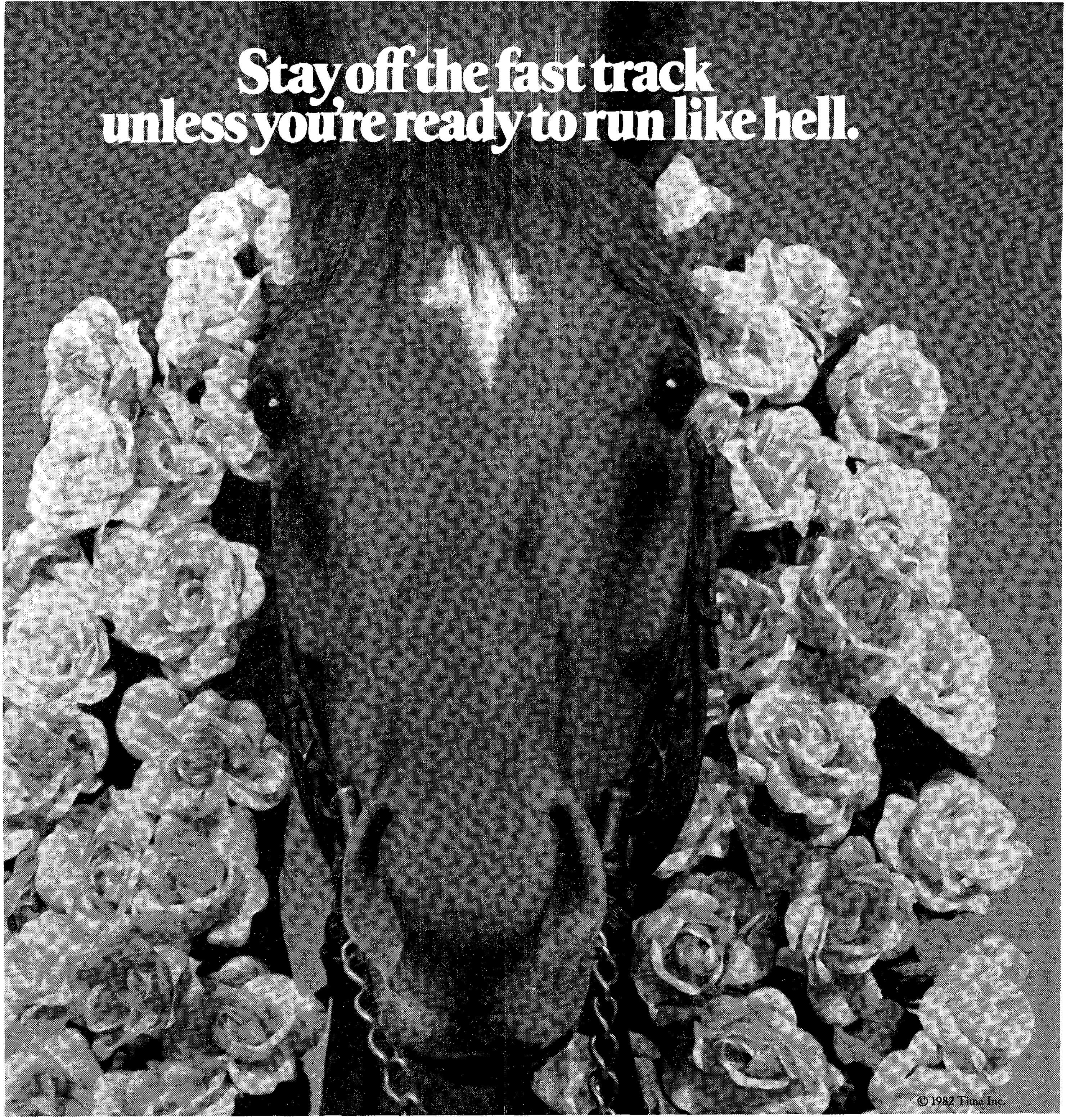
By the early 1900s, many stores carried their own, private-brand bathroom tissue, supplied by paper distributors such as Clarence and E. Irvin Scott, two brothers who provided the paper for some 2,800 brands. In 1902, the Scotts purchased the rights to one brand's name from a local merchant. It was the first brand of their own that the Scotts manufactured, and was called Waldorf a name the merchant had picked to suggest an association with the fashionable Waldorf-Astoria. Today Waldorf is the oldest brand of toilet paper in the country.

The product found its way into homes, but the media long considered it too indelicate to touch In fact, most of the promotion that was done was handled even so discreetly in leaflets available where the paper was sold. Before 1890, magazines thumbed their noses at even the most delicate advertising. But in 1890, the *Atlantic Monthly* consented to run a single, small picture of a package. No advertising copy was allowed. In 1910, Scott broke new ground by introducing a national advertising campaign for Waldorf and other tissues.

Television has been similarly harsh. "Before 1975, they had to call it bathroom tissue," says an ABC spokesman. "We lifted that ban because of modern times and different phrases became acceptable." Nowadays, manufacturers can call toilet paper just about anything.

They also seem to be able to do almost anything with it. Toilet tissue has moved from the supermarket shelves to the gift racks via a line of literature called Bathroom Bestsellers Much of *The Book of Lists* appeared on a roll. So did *The People's Almanac No. 2* *The Experts' Crossword Puzzle Book* and *The Dieter's Guide to Weight Loss During Sex*. No *Brothers Karamazov* yet but who knows? Even staid Procter & Gamble has taken an innovative step with toilet paper and is testing Certain a specially textured bathroom tissue coated with cleansing lotion—"an adult wipe-and-diap," says an industry observer.

The recent decline of some stalwart toilet papers—Procter & Gamble's White Cloud and Scott's Lady Scott and Cottonelle, for example—has goaded


Stay off the fast track
unless you're ready to run like hell.
© 1982 Time Inc.

It's an exciting place to be, the ast track.

In fact, if you're impatient to win ig in business, it's the *only* place.

But let's face it, the fast track isn't or everybody.

It's for you only if you're willing o run flat-out. With all the brains nd courage and ambition you've got.

Ambition? Sure. These days it's OK to be up front about your drive for success.

If you're out there racing with the thoroughbreds, you need all the help you can get.

That means FORTUNE. It's the authority. The final word. The one you rely on when you've *got* to be right.

FORTUNE helps the movers make their moves. It's their early-warning system, alerting them to dangers and opportunities up ahead.

In marketing, management, technology, *the works*—it's where to get a vital couple of steps on the competition.

It's how to make it. And keep it.

So if you want your advertising to catch up with the fast-track people, FORTUNE's the place.

FORTUNE
How to succeed.

Watch out New York, Maude is back!
With a sassy new look and some classy new dishes.

Midtown's favorite gathering place is now bigger and better than ever. With International Lunch Buffets, Big Maude Burgers, Sunday Brunch, and of course there's always Dinner.

We've even added a gourmet deli bar. Where you can carve your name on the biggest sandwiches in town.

So come see the old gang and the new look. And tell 'em Maude sent you.

Maude's

Come. Eat your heart out.
51st Street & Lexington Avenue
753-1515

reborn maternity
NEW YORK • NEW JERSEY • CONNECTICUT

FALL FASHIONS ARE HERE!

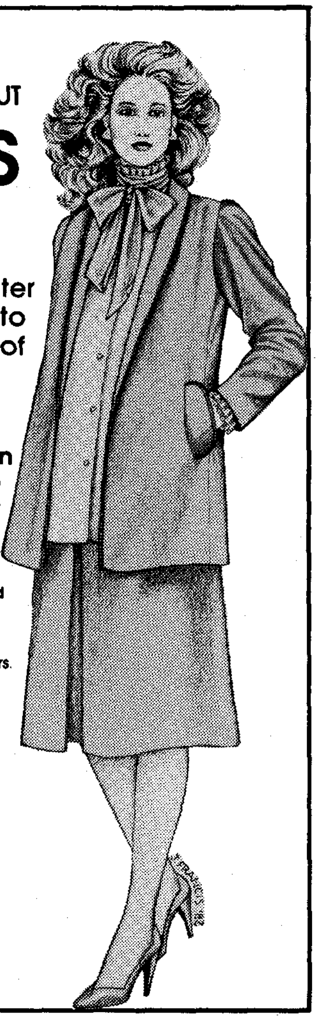
reborn... the Tri-State's largest discounter of better maternity clothing is proud to present the most fabulous selection of fall maternity fashions anywhere!

FEATURING SUCH DESIGNER NAMES AS:
Jane Schaffhausen of Belle France • Sasson
Regina Kravitz • Fran Kiernan for Jeanette
Evelyn De Jonge • Sternmade • Givenchy
M.H. Fine & Company • Cynthia Gregg

15% OFF Receive 15% off our regularly discounted prices with this ad only til 9/30/82. All locations.

Sizes 4-44 except Manhasset & NY. ALL sales final. Lingerie, Final Sale items excluded. Call individual store for specific hours.
Send for free Fall-Winter color brochure to NYC store.

1449 THIRD AVE.
MANHATTAN
212-737-8817



reborn MATERNITY

NYM

their makers to adjust their marketing strategies and bring out new lines. In many cases, dollars have been moved away from advertising and into cents-of coupons.

In June 1981, Procter & Gamble whose White Cloud and Charmin (long the best-selling paper in America) account for 26 percent of the market, came out with low-priced, unperfumed Summit (in many brands, by the way, the cardboard tube, not the paper, is perfumed), for "consumers who define value in the context of low price," says spokeswoman Sydney McHugh. This past June, the company began test-marketing ultra-soft, moderately priced Banner, a brand McHugh describes as "designed to appeal to people who desire good performance but who are unwilling to pay for the superior attributes of Charmin or White Cloud." How can Procter offer superiority so cheaply? Simple. It just trimmed the standard 4.5-by-4.4-inch sheet. Most rolls barely fit into their holders; Banner, 7 percent narrower, should slip in with room to spare—it and budget-priced Marcal (not a Procter & Gamble product), 4.5 by 4.125 inches, may actually allow you to see wall.

Procter has also reformulated its so-called premium brands. "New" White Cloud is 20 percent thicker, 20 percent more absorbent, and noticeably softer than old White Cloud—but there's less of it. Each new roll contains 300 sheets; the old ones held 375, and before 1978, they held 500. But because the sheets are thicker and more absorbent, "the package lasts as long as the previous version did, and many consumers find it's a better value than before," Procter & Gamble contends.

"Squeezably soft" Charmin has undergone similar doctoring. Rolls produced since August 1980 are 14 percent thicker, 18 percent softer, and 17 percent more absorbent than the Charmin that may be languishing in the back of your closet. The sheet count, however, has slipped from 500 to 400, and before 1975, a roll of Charmin contained 650 sheets. Procter insists that there's more paper fiber per sheet and the same amount of fiber per package, so the product should last just as long. The trick for the consumer, it seems, is to use just two sheets for every three of the old ones.

Procter, of course, isn't alone in juggling the roll. Many other brands, including Scott's Cottonelle, have undergone similar cost-cutting changes. Scott Paper Company, Georgia-Pacific Corporation, and Kimberly-Clark all reportedly produce generic paper in addition to their brand-name tissue. Procter does not.

Scott, the other industry monarch—with a 26 percent share from such brands as Cottonelle, Lady Scott, Scottissue, Soft 'n Pretty, Soft-Weve, and budget-priced Waldorf—has been so stunned by its relative loss of prominence that in 1981, for the first time in its 101-year history, it developed a comprehensive battle plan. It decided to stress its cheaper products, allocating $2-billion over five years to boost these potential leaders (not bad for a company that the year before had earned just $133.5 million). Pricier toilet tissues like Soft-Weve would now have to fend for themselves, without advertising dollars to make them winners.

Where Scott kept on advertising, it changed its approach. "In the 1960s and '70s, manufacturers danced around, glamorizing an unglamorous product," says Scott's William Ruffin. "Now we're ruled by the family budget. The key word these days is 'value.'"

Even Procter's Mr. Whipple has changed his tune some. The old formula—women squeeze the Charmin, Whipple tries to stop them but can't help squeezing it himself—has gone through many variations since it first appeared, in 1964. A policeman, a dog, a store clerk, a parrot, and a Whipple-activated phonograph have all been enlisted to get women to quit squeezing. Even a rival shopkeeper has come along to exhort them to press on.

In new commercials, Whipple—who, for legal reasons, was named after the chief public-relations officer at Benton & Bowles, one of Procter's advertising agencies—pleads, "Hug me, squeeze me," and distraught customers complain that he's not asking them not to squeeze the Charmin. Poor Whipple. "No one ever listened," he explains. Then he drops an egg on a pile of toilet paper to demonstrate the brand's softness. "The squeezing gets you," he says. "The softness keeps you."

Last year, Procter released other new, non-Whipple spots aimed at the up-and-coming generic tissues. In one, a man admits to having tried a no-name toilet paper but says he found "it was not soft enough. So I'm back to Charmin," which he notes is thicker and fluffier than the no-frills paper with the same number of sheets. Charmin is a bargain his family will like, he says. Why, oh why, isn't everything made like it, he wonders.

Americans seem very serious about toilet paper, however it's made. A few years ago, Wisconsin Congressman Harold Froehlich warned of an impending shortage of toilet paper, and Johnny Carson relayed the scare on *The Tonight Show*. The next day, supermarket shelves across the nation were picked clean of their rolls.

Incidentally, Procter & Gamble has just reduced the sheet count of its Bounty paper towels. But that's another story. ▬

"A Parable's Tail, the brass bed everyone is talking about."

A PARABLE'S TAIL LTD
THE SOLID BRASS STORE

Come for the touch of our solid brass. Create a rich, warm, sensual allusion to your own good taste that will demand respect and consideration in every setting you care to imagine. Put our furniture to work for you now. Let us make you the furniture you so well deserve. Custom sizes & styling available upon your request. Solid Brass Beds, Brass Tables, Etageres and more. A Parable's Tail Ltd. 172 Ninth Ave. (between 20 & 21 streets) New York City 10011. Telephone (212) 255-1457. Showroom open Tues-Thurs: 10-7; Fri & Sat: 10-6; Sun: 12-5

Stylist: R. Pimentel Photo: Sharon Sullivan

Fur Salon

Breakaway also has a dazzling inventory of luxurious furs including Blackglama® Minks, Raccoons, Beaver, Lynx, Red and Blue Fox, Coyote and Sable.

Breakaway
88 Rivington St. 598-4455
125 Orchard St. 475-6660
open 7 days a wk. 9-6, all major charges and checks accepted.

Lancôme presents

NUTRIBEL

Nourishing Hydrating Emulsion

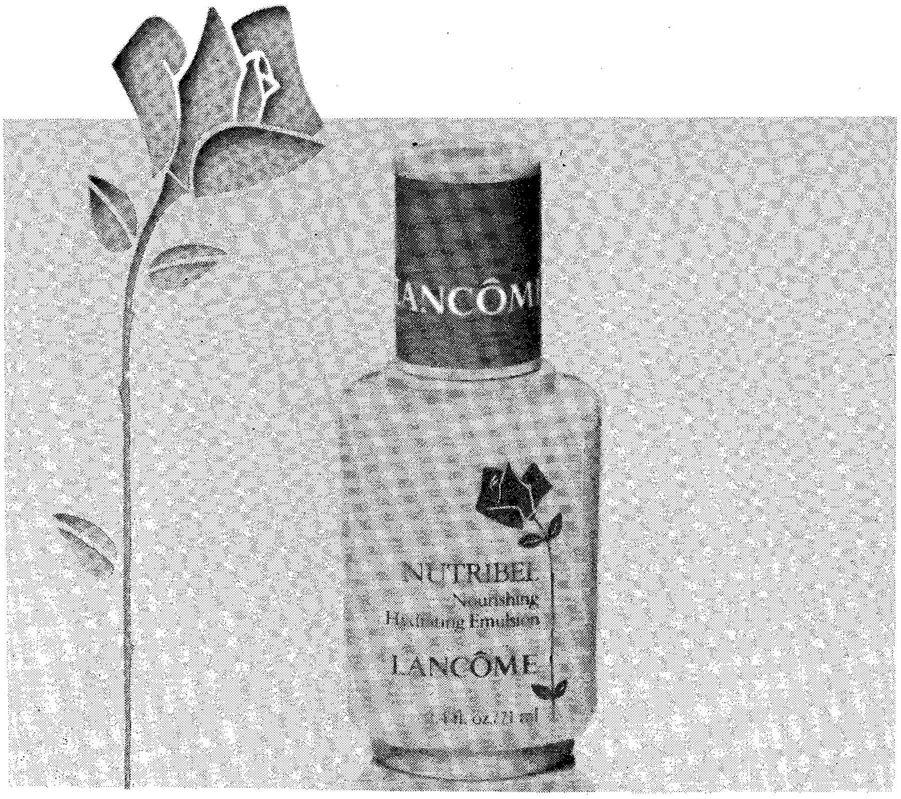
All-day nourishment that brings beautiful new life...renewed elasticity to your skin.

Fluid as a lotion, rich as a creme, and so sheer it penetrates instantly. Silky skin is all that remains.

Nutribel's nutrient-rich formula is the key—bringing linoleic acid's* nourishing action plus selected moisture agents directly, deeply into your skin for renewed elasticity that lasts 24 hours.

One application daily is all you need for beautifully supple, youthfully radiant skin.

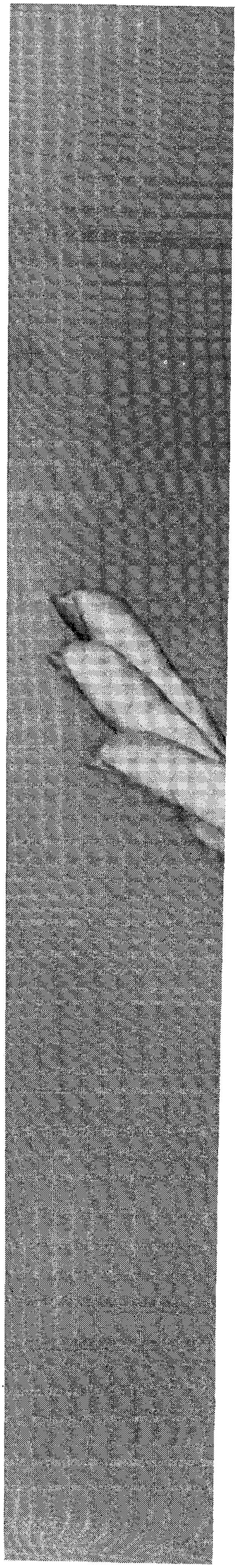
Nutribel means beautiful nourishment.



LANCÔME
PARIS

Available at Lord & Taylor

*Stabilized in Jojoba Oil; complex patent-pending.



LANCÔME
NUTRIBEL
Nourishing
Hydrating Emulsion
LANCÔME
2.4 fl. oz./71 ml

© COSMAIR, INC. 1982

NECKLACE BY ALEXIS KIRK

The Bottom Line/Jack Egan

ECONOMIC GRIDLOCK

Where is that recovery?

The Bad-News Bears

"YES, RECOVERY HAS BEEN SIGHTED," President Reagan recently told an audience at Kansas State University.

The president must either be a visionary or be looking at the economic landscape through some high-powered telescope. To the unaided eyes of most economists, no signs of any kind of economic recovery have yet appeared. There is, in fact, a growing belief that the recession will drag on through the rest of this year, and that even 1983 will bring more economic stagnation, rising unemployment, and financial collapses.

"The recession is not over," says Allen Sinai, senior vice-president of Data Resources, Inc., the economic-consulting firm. "The consumer is not leading the economy out of this recession so far."

"We are going into the crucial fourth quarter on a very inauspicious note," says Norman Robertson, chief economist for the Mellon Bank, in Pittsburgh. "Without an early pickup in consumer spending, we may be in for another round of corporate inventory cutting. We are at a very, very critical juncture. If we are looking at a long period of inventory liquidation, we may not pull out of the recession this year."

There had been widespread expectations that consumers, whose paychecks were fattened at the beginning of July, when the latest personal-tax cut took effect, would help spend the economy out of the recession. But retail sales in August were down from a year ago. Meanwhile, industrial production is still dropping, and many other statistics confirm that the economy kept deteriorating last month. Without increased consumer spending, no recovery is possible.

Companies are continuing to cut their capital-spending plans. That's only logical, since no company will expand production when there is no sign of increased demand. This logic, however, escaped the supply-side economists who first convinced President Reagan that tax cuts would in and of themselves stimulate economic expansion.

H. Erich Heinemann, a Wall Street monetary economist, is particularly pessimistic about the outlook. "Notwithstanding the likelihood of an ephemeral increase in real economic activity this fall, it is probable that 1983 will again be a year of little or no economic growth, weak profits at best, rising unemployment, and an uncomfortably high level of financial risk," he predicts.

At the root of the problem is the continuing inability of the president and Congress to lower the federal deficit, even after the recent hard-won tax increase. The federal-budget deficit "will press inexorably toward $200 billion in the quarters immediately ahead," Heinemann predicts. Given the government's mammoth borrowing requirement, interest rates should remain at abnormally high levels—"which are likely to lead next year to a sharp increase in personal saving, sluggish consumption, and declining investment," Heinemann says.

Such an increase in personal saving might be considered a positive development. But what consumers save, they can't spend. And even a sharp jump in the savings rate will be fully absorbed by the government's borrowing needs, Heinemann believes, leaving nothing extra for corporate borrowers.

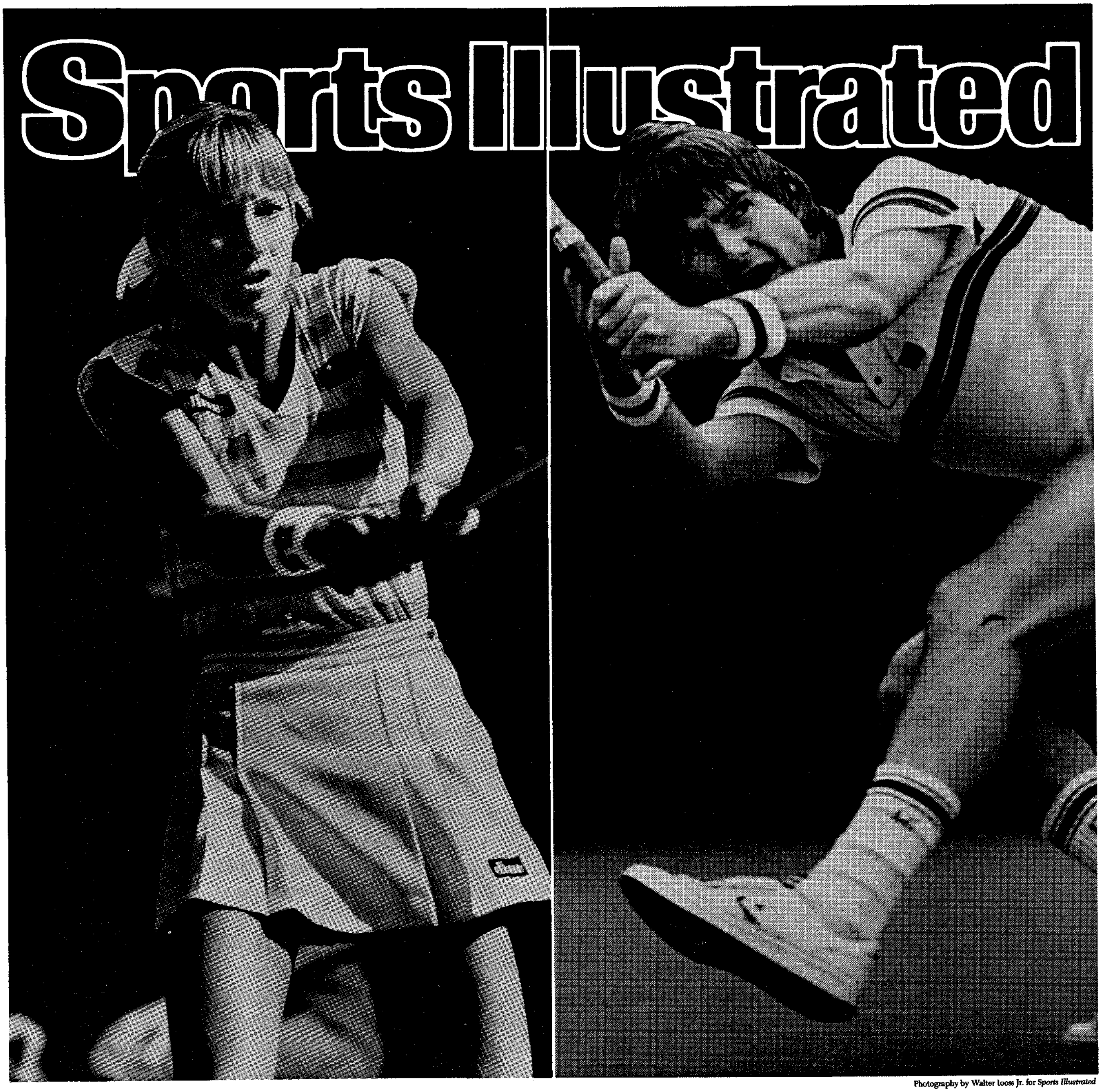
Furthermore, any attempt by the Federal Reserve Board to continue to lower interest rates and hold them down in order to stimulate a recovery might backfire by creating rising demand for credit. If the Fed prints enough money to keep rates low in the face of a rising demand for funds, inflationary expectations will probably be reignited and rates will eventually move up in response to those expectations. And any new rise in interest rates will then be likely to abort whatever improvement the economy has enjoyed.

"We're all beginning to recognize that we're walking a tightrope," says Robertson. "As we try to correct one economic problem, we exacerbate another. Everyone wants to see lower interest rates, but these lower rates risk restimulating inflation. We're reaching the absurd situation where any improvement in economic activity portends rising interest rates and more inflation. It's a kind of economic gridlock. The economy can't seem to move in any direction."

Bad economic news has sent stock and bond prices higher, since prolonged weakness is seen as keeping interest rates low, thus making the money markets unattractive. Following the announcement that retail sales had declined by 0.1 percent in August, both bonds and stocks moved higher, confirming Robertson's description of the perversity of the current morass.

The fragile international financial scene is a similar no-win situation. As more and more countries find themselves unable to repay their massive foreign debts, the International Monetary Fund is being forced into emergency rescues to prevent defaults that could bring the world banking system crashing down. The only way these debts can ever get repaid is if the world economy climbs out of recession and starts to expand, producing the revenues to service these debts. But as a condition for receiving assistance, governments in Mexico, Argentina, and other financially troubled countries are being required by the I.M.F. to take measures to bring inflation under control. Deflationary policies, however, only deepen the current global recession and make a rebound harder to achieve. Yet without a recovery, those national banks, with tens of billions of dollars in outstanding loans, remain in peril. The possibility of a worldwide financial collapse is the

Photograph by Ken Regan/Camera 5.



Photography by Walter Iooss Jr. for *Sports Illustrated*

The Old One-Two.

James Scott Connors and Chris Evert Lloyd. They haven't just grown older. Luckily for us, they've grown better.

And the one-two punch they delivered to the tennis world at Flushing Meadow proved it.

In fact, their domination of the Czech-mates, Ivan Lendl and Hana Mandlikova, added up to Connors' 4th Men's title and Evert Lloyd's 6th triumph in the Women's.

Even more extraordinary, it was their third *dual* U.S. Open Championship. And *Sports Illustrated* captured it for 16 million readers as Senior Writer Curry Kirkpatrick and our award-winning photographers chronicled the winners and losers, the drama and excitement with unparalleled color and insight.

It's the kind of journalism no one in print can match. And it attracts a quality of reader our competition finds difficult to beat. *In fact, Sports Illustrated reaches men with household incomes of $25,000-plus, more efficiently than any other newsweekly.**

What's more, we reach readers emotionally, with a power that excites them and gets them involved. And their enthusiastic response carries over to what our advertisers have to say, as well.

So, whether you love sports—or love reaching the men who do—turn to *Sports Illustrated.* This week and every week, our one-two punch—enthusiastic coverage, enthusiastic response— makes us the best way to be a part of sports.

Sports Illustrated

*1982 SMRB Study
Latest Announced 1XB&W Rates

©1982 Time Inc. All Rights Reserved

7 Days a Week

Sirloin Steak Dinner for just $8.99!

Now for dinner everyday of the week you can have a delicious, tender Sirloin Steak
Plus unlimited shrimp and salad
Plus a baked potato†
Plus beer, wine or sangria*
all for just (hold onto your knife and fork) $8.99. You never had so much goodness for so little money.

Check your local directory for the Beefsteak Charlie's nearest you.

MANHATTAN · QUEENS · BROOKLYN · BRONX · STATEN ISLAND · NASSAU · SUFFOLK · WESTCHESTER · NEW JERSEY · CONNECTICUT

For dinner only. Offer may be changed or discontinued at any time. At participating locations only. †Not available in Manhattan. *Void where prohibited.

BEEFSTEAK CHARLIE'S®

©Beefsteak Charlie's 1982

THE EXTRAVAGANT MODULAR. UNDERPRICED.

Now our best selling modular is available as a sectional **at 25% off** our regular low prices.

Create the most exciting statement in your living room's life with magnificently designed modulars by Dorothy Blowers. Our interior design consultant will help you select the perfect combination of modulars for your floor plan.

If you're particular about fabric, we offer you no less than two hundred choices. And while most modulars don't stay put, these hug each other with a unique 'locking' device. Can seating this extravagant be yours at a fabulous low price? You bet it can. But only at Design Furniture Warehouse.

DESIGN FURNITURE WAREHOUSE
We Discount Luxury™

902 Broadway at 20th St. New York, N.Y. 10010. (212) 673-8900 Mon.-Fri. 10-6, Sat. 10-5, Sun. 12-5.

wild card that could turn the current recession into a global depression.

Allen Sinai believes there is a one-in-four chance that the United States economy will get even worse in coming months. He notes the mounting number of corporate and financial failures, and the risk that this tide of bankruptcies could keep rising.

"This 'failure fallout' is not just a consequence of the recession," he observes. "It is producing a graver situation, and raises the risk that some unexpected collapse could give us a much bigger downturn." He believes, however, that the odds favor some kind of slow but sustainable recovery beginning later this year. This depends on a stable inflation rate of about 6 percent and the re-liquefying of the debt-strapped private sector. Increased saving by individuals would help corporations pay their crushing short-term debts. This re-liquefying, in turn, could set the stage for a true economic recovery.

This optimistic scenario is shared by some other economists. "In part because of the poorer near-term outlook, recovery prospects after the next six months appear stronger," says Gary Wenglowski, chief economist for Goldman Sachs. "Disappointment and frustration over economic conditions should build political pressure for further changes in economic policy, possibly at the time of next January's budget message. Even if a significant change in the budget outlook does not occur, stronger growth may still develop, since the Federal Reserve Board will eventually be forced to ease if the financial distortions from the large deficits continue."

There's a lot of wishful thinking involved in this forecast. Any relaxing of money-supply controls by the Fed, though intended to bring down interest rates and make borrowing easier for the government, would likely backfire and stall a recovery in its tracks—thanks to inflation. And when economic conditions get as bad as they are now, with the risk of some major financial accident looming in the wings, it is very hard to believe that we are effortlessly gliding toward a sustained economic recovery.

Playing the Market Surge

DESPITE THE NATION'S BLEAK ECONOMIC outlook, the stock market has been moving up like gangbusters. One main reason is that stocks, particularly blue chips like I.B.M., Eastman Kodak, and General Electric, are luring investors seeking safety and quality. These stocks are competing with gold and Treasury bills as havens in a storm. The idea is that the companies won't go under no matter what happens to the banks and the overall economy.

One brokerage house that has done

particularly well in the recent market rise is Balis & Zorn, Inc., which handles large accounts for wealthy individuals, many of them in the media or entertainment. The firm headed for blue chips when the market first took off in August. Since then, it has taken profits on many of these holdings and is rotating funds into stocks that have received less play.

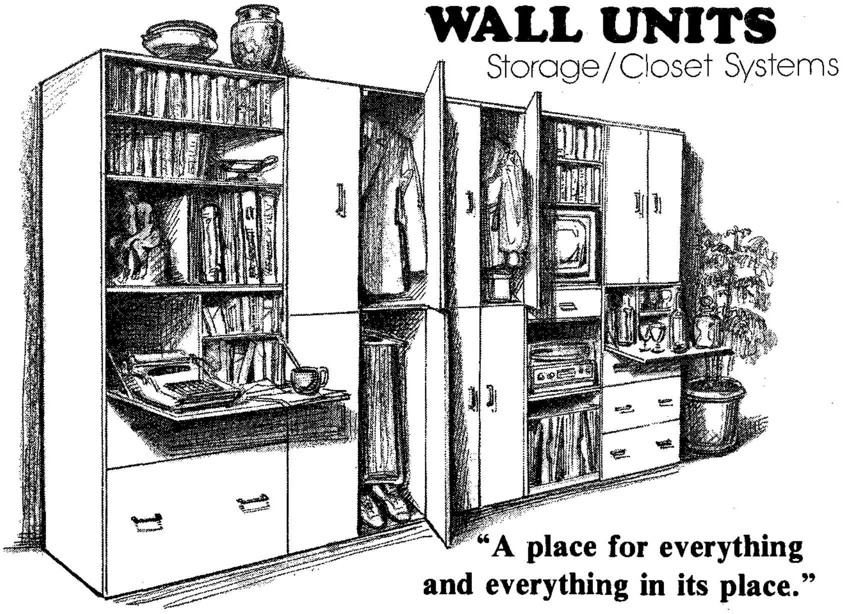
"Our theory is that a rising stock market stimulates the economy rather than anticipating it," says Charles Balis, the firm's chairman. "We don't know when the economy will turn upward, but it will probably happen sometime in 1983. We assume that in 1983 earnings will be a disaster, but we think the market will be anticipating what will happen in 1984 and '85."

The firm is now buying very depressed cyclical stocks that could benefit from some eventual improvement in the economy. Specifically, it is looking at leading companies in the home-building, paper-product, machine-tool, and capital-spending sectors. Many of these stocks are still undervalued by historic standards. If the market goes down, their hidden strength may prove valuable.

Recent Balis & Zorn purchases in home building are Jim Walter (recent price, $7¼), U.S. Home (19), and Ryan Homes (21). In paper products, the firm is buying Boise Cascade (27⅛), Weyerhaeuser (30¼), and Georgia-Pacific (19¼). Its picks in the capital-spending and machine-tool areas are John Deere (27¼), Caterpillar (42¾), Clark Equipment (21⅞), Bucyrus-Erie (13⅛), American Hoist & Derrick (15⅛), Cincinnati Milacron (24⅞), Cross & Trecker (25¼), and Dover Corporation (23¾).

In addition, the company has purchased two transportation stocks that it believes show good potential: Butler International (12¾) and Gates Learjet (12¾). It also favors one energy company, Texas Oil & Gas (29), whose appeal lies in its continued strong earnings record and the prospect for larger gains if the economic outlook improves.

Balis & Zorn also likes some convertible preferred shares. Like other preferred stock, these shares pay higher annual dividends than common stock; however, the purchaser also has the right o trade the shares in for the company's underlying common stock at some pre-set conversion formula—an attractive extra feature. One R.C.A. convertible preferred, for example, is now yielding 8.1 percent, while the common yields 4 percent. The price of the common stock is only 4 percent below the evel at which converting the preferred hares would be worthwhile. Balis recommends R.C.A.'s convertible preferred tock and also that of Champion International, Chromalloy American, Crocker National, Fairchild Industries, nd B. F. Goodrich. ▬



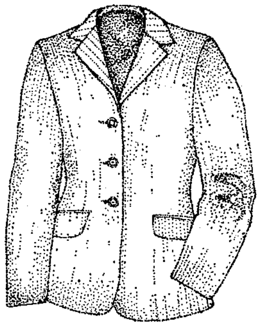
WALL UNITS
Storage/Closet Systems

"A place for everything and everything in its place."

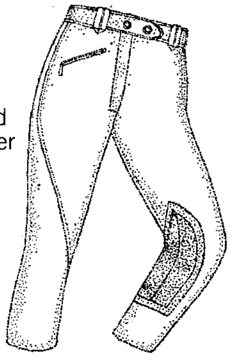
Put order and organization into your life at affordable prices. A Mondrian customized wall system cleans up the clutter, provides smart contemporary storage for offices and apartments. Functional, versatile, built to accomodate your special needs. In oak, maple, and 14 lacquer colors. Color matching or mirror surfacing available. A family owned business for 20 years, we give close attention to the details you need. Prompt deliveries.

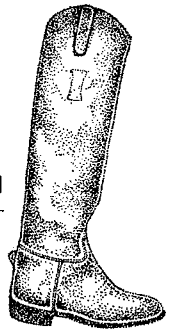
MONDRIAN
1021 Second Ave. (54th St.) NYC
EL 5-7373 Mon.-Fri. 10-7 Sat. to 6 pm

For The Compleat Rider



Regency 4 Hacking Jacket
Elegant for riding or streetwear. All wool, Continental styled for men and women. Wide selection of colors and fabrics. **$160 & $170.** Other jackets priced from $53-$300.





Élan Boots
Hand crafted custom-styled dress and field boots. Superior leather. Tall, slim leg, cuff lined. **$159.95.** Other boots from $20-$220.

Élan Breeches
Continental styled without garter seams for exceptional comfort and fit. European 4/way multistretch woven fabric. Goatskin knee patches. **$85.-$89.95** Other breeches priced from $33-$63.

Riders with experience and style know the place to go for the finest equipment and apparel. We outfit men, women and children.

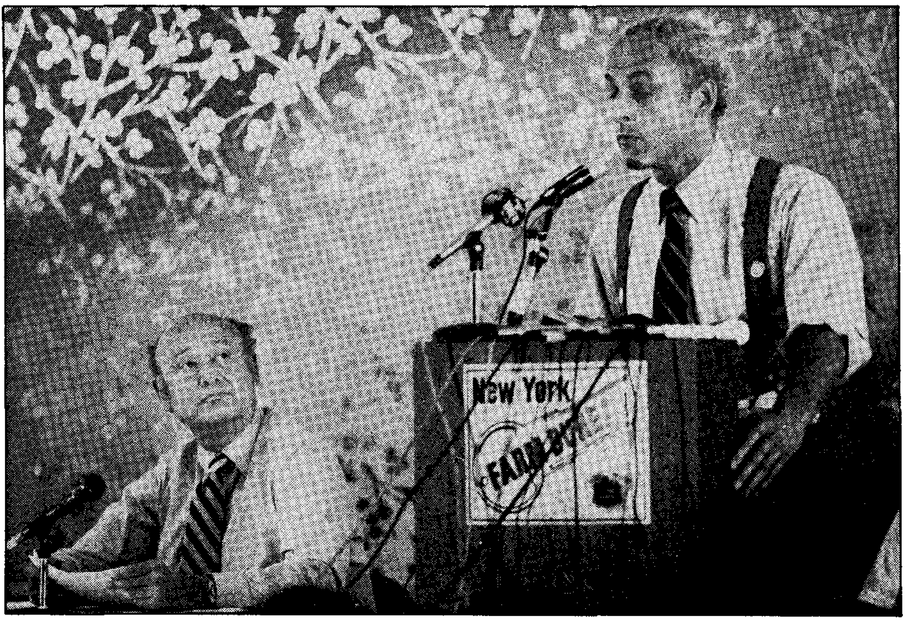
Miller's, since the turn of the century has everything the serious rider could need or want, plus the knowledgeable people to assist them in selection.

There is simply no place else for the Compleat Rider

MILLER'S
We speak English and Western.
123 East 24 Street, New York (212) 673-1400.
Major credit cards accepted Store hours Mon -Sat 9:00-5:45 1 Hour FREE Parking Same Block

The National Interest/Michael Kramer

LEW LEHRMAN'S $7-MILLION EDUCATION



Heating up: *Lehrman's campaign style is starting to mirror the mayor's.*

Listening to Louise

LEW LEHRMAN IS SITTING IN THE CONference room of his campaign headquarters on 54th Street in Manhattan. The primary is less than a week away, and Lehrman's designation as the Republican gubernatorial nominee is as sure a bet as one can get in politics.

But forecasting Thursday's outcome is not the subject at hand. Lehrman is being interviewed by Tony Guida, Channel 2's political correspondent, and Guida is plowing familiar ground. "Let's talk about your taxes," says Guida—just as he did a few days earlier on the *Newsmakers* program he hosts. "Isn't there something wrong, even if it isn't illegal, with your having had your wife and kids live in New York while you paid taxes in Pennsylvania?"

Lehrman is furious—but controlled. "I did exactly what the law required," says Lehrman. "My office and principal residence were in Pennsylvania. The law said that's where I should pay taxes, so that's where I paid them. What would you have me do, Tony? Would you have me pay the taxes as the law says and then sit down and voluntarily write another check to New York State? Would you ask me or yourself or your viewers to pay more to a tax man who already takes too much of our incomes? Is that what you'd have me do?"

Guida is flustered and signals the cameraman to stop rolling. "That's just like Koch," says Guida admiringly—and that, of course, is exactly the point. Finally, after a string of lackluster performances, Lew Lehrman is becoming combative. He's fighting back, and he's borrowing Ed Koch's favorite technique: Whenever the mayor is hit with a question he doesn't like, he starts questioning his questioner—something reporters can't stand.

Lew Lehrman has already spent over $7 million to become governor of New York, and he's just now hitting his stride. "It's not something you can buy," says Lehrman, reflecting on his progress as a candidate, after Guida and the cameras have gone. "I guess it would have been easier to enter politics with a congressional seat, something with less exposure, so I could learn the ropes. But who has the time? The money really doesn't help. It can buy TV spots and all sorts of other things, but thickening my skin is just something that had to happen naturally. It hasn't been easy. I used to get all upset every time the New York *Times* disagreed with me. Now, the hell with it. They write editorials against my positions, and it rolls off. That just comes from being battered day in and day out. You gradually learn that you can still progress when the media is dumping on you. But the absolute hardest part has been loosening up."

It doesn't take a genius to know that Lehrman has been too stiff. But few people realized that for Lehrman loosening up has meant becoming *more* aggressive, not less. Lehrman is actually quite at home on the attack—as is Ed Koch. "The problem," says Lehrman, "is that now, while my wife, Louise, says I'm finally being myself, some of my advisers are worrying that I've become too hot—especially for television, which everyone says is a cool medium." Louise has won. Lehrman *is* hot on television these days—and he's creating good theater in the process. "That *Newsmakers* show with Guida and his colleagues was my best performance ever," says Lehrman. "Finally, after all these months, I felt at ease, and I was more feisty than I've ever been on television—against the advice of a lot of friends and pros who keep saying I should stay cool."

Something else is happening within Lehrman's campaign—something that indicates Lehrman might actually have a chance at winning in November. The candidate is displaying a sense of humor. If you haven't seen Lehrman's latest TV spot, you will soon. It's called "Outtakes," and it's the most refreshing political commercial in years. The spot begins with Lehrman seated on a stool in his shirt sleeves. He begins speaking, rushes, too fast, through a sentence, and then swats the air. "Ah, that one blew me right off the chair," says Lehrman, ". . . too much energy." The camera then pulls back, and Lehrman is seen before a panel of television monitors. "Hey," says Lehrman, "I make mistakes, even taping my commercials. I'll make mistakes as governor, but I'll try new ideas and make tough decisions."

The net effect of the spot—which is obviously devoid of any real content—is to portray Lehrman as human, which is something he often appears not to be. "We agonized over that for a week," says Lehrman. "Some people thought it was too cute or corny, but Louise and I both felt that it captured something about me, so we're going with it. And it really did happen that way. It had been a dynamite day. I was really pumped up, and when I got to the studio I just couldn't come down enough to read through the script calmly. It was Roger Ailes's [Lehrman's media man] idea to do a commercial around the screw-up, and the reaction from those who've seen it has been overwhelmingly positive."

It would be downright awful to think that imaginative media can alone elect a candidate—but Lehrman's commercials have made their mark. A recent Associated Press/NBC News poll confirms what money can buy. One question, for example, asked which candidate would

Photograph: U.P.I.

do a better job reducing crime—Lehrman, Koch, or Mario Cuomo, Koch's Democratic opponent, who's expected to run as a Liberal in November in any case. Lehrman led Koch by five points and Cuomo by thirteen—despite the mayor's years of public exposure and the fact that crime fighting is the centerpiece of the Koch campaign.

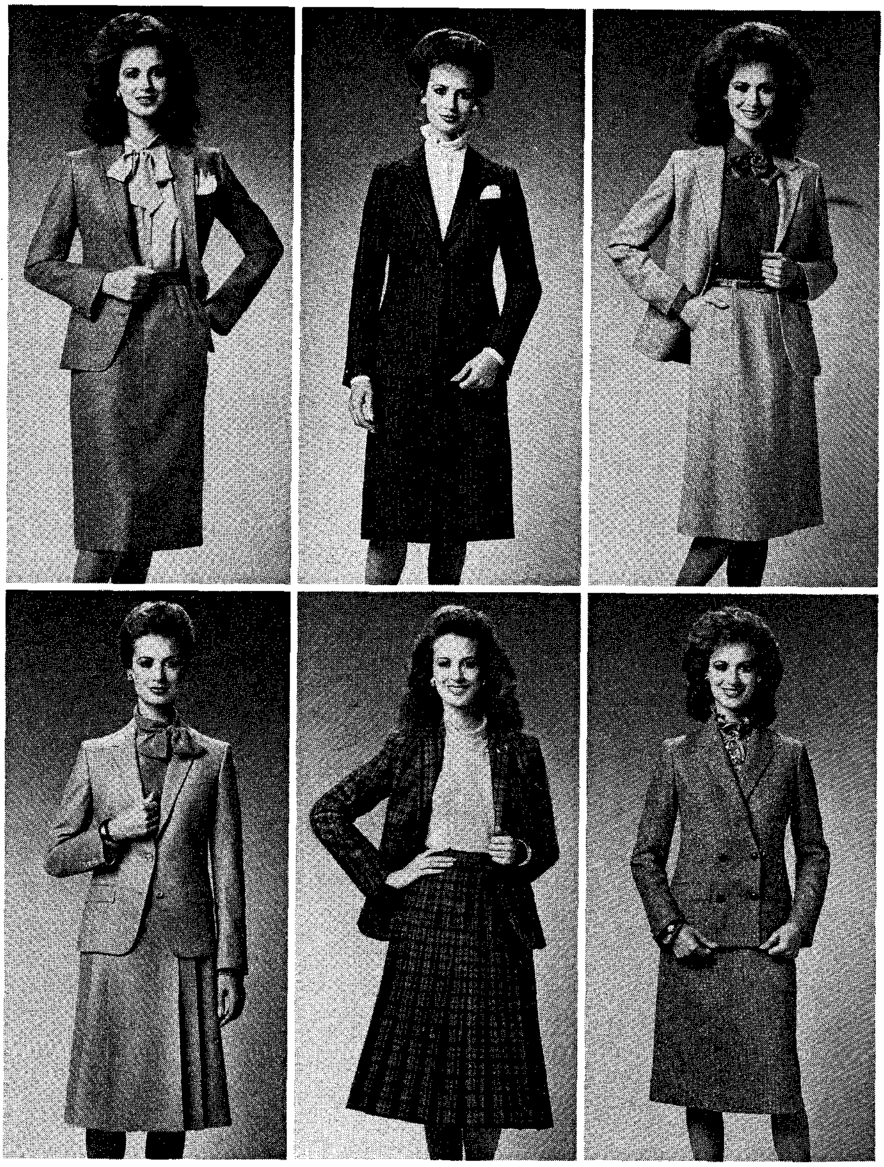
Since he's never held public office, Lehrman's showing can only be attributed to his "Crime Program," a series of vague proposals enunciated in 30-second television commercials.

Even taken together, the Lehrman crime plan is hardly impressive. Most of the specific proposals have to do with court reform, but Lehrman himself says the most important crime-fighting tool is the police—and more of them. Press him on the point and Lehrman says he advocates increasing the state police to the strength already authorized. This would mean adding 400 troopers to the existing force of 3,400. And that would really cut crime? "You bet," says Lehrman. Well, what about in the city, where the police aren't troopers and where crime is the worst? "That's the mayor's job," says the man who would be governor. "And Mayor Koch will have some more time to work on the problem while I'm in Albany." As he says this, Lehrman smiles. No one has ever accused him of being a comedian, and even though he derides Koch for having hoodwinked the public with his clever use of one-liners, Lehrman is pleased when he can put over a one-liner himself.

This is the most distressing aspect of Lew Lehrman's education as a candidate. Early on, those who sought him out found him to be thoughtful and serious—almost to the point of boredom. The campaign has forced him to compress a complicated, comprehensive, and intellectually rigorous approach to government into a dribble of TV spots. Lehrman's been so good at it that he sometimes fails to see that his talking head is spouting kindergarten solutions. "Most of it is your fault," says Lehrman, speaking of the media. "I have a whole series of lengthy position papers—and three major ones on the economy, crime, and small business that we'll issue after the primary—but even though they're sent to all the reporters, no one ever engages me about them. All you guys want to talk about is how much I'm spending out of my own pocket [over one-half of the total] and what our polls show versus someone else's." Fair enough, but one still wishes that Lehrman had a bit more to say about an issue like crime—or perhaps he should simply admit that his lack of depth on the subject merely reflects the intransigence of the problem.

By the end of this week, New York will know whether it will witness a two- or

If there were more women's business suits anyplace else, we wouldn't be in business.



We also wouldn't be here to tell you about all the classic suits, sport jackets, slacks and skirts we're offering. Just for fall, and just for businesswomen.

You see, business suits are all we do, so we can't afford to be outdone.

So at Saint Laurie, you'll find 2 and 3-button, single and double breasted suits with dirndl, trouser, straight, A-line and pleated skirts. The finest 100% worsted wools, gabardines, cheviots and saxonies.

A selection of suits rivaled only by our selection of sizes—2 petite to 18 tall.

As for the business at hand tailoring, all our suits have features like French-felled collars and full handbasted linings.

We should know. We made our suits what they are today. Because we're the manufacturer.

Something that lets us make our suits what they aren't—expensive. They're $189 to $272. A lot less than what you'd pay elsewhere, for what's probably a lot less of a suit.

Come see our fall classics. Just allow yourself enough time to see them all.

Saint Laurie Ltd.
If there were better business suits at any price, we wouldn't be in business.

84 Fifth Avenue, between 14th & 15th Streets, 6th Floor. Dept. S. New York, NY 10011. (212) 242-2530.
Monday through Saturday 9:00 A.M. till 6:00 P.M. Thursday till 7:30 P.M. Sunday 12:00 till 5:00 P.M.

CALL OR SEND FOR OUR MAIL ORDER SWATCH BROCHURE. (A YEAR'S SUBSCRIPTION IS $10, REFUNDABLE WITH FIRST PURCHASE.) OUTSIDE N.Y. STATE 1-800-221-8660.

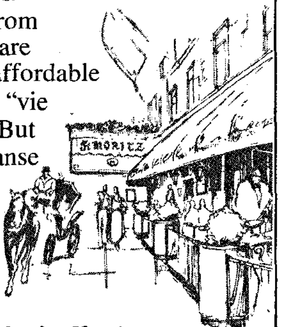
When in New York, visit Paris.
St. Moritz on the Park

Visit the St. Moritz, overlooking Central Park. Our pianist, bar and buffet have made us one of Manhattan's favorite bistros.

There's the romance of hansom cabs and Rumpelmayer's for a taste of France. And we're the New York hotel with the outdoor Café de la Paix. It's the right left bank for people-watching, and a before-or-after-theatre supper.

Our multi-million dollar renovation includes four new super-speed elevators.

The rates from $48* per day are surprisingly affordable for this much "vie Parisienne." (But please, no "danse apache!")



St. Moritz, a Helmsley Hotel
50 Central Park South, New York 10019
For reservations call toll free 800/221-4982
In New York, 212/888-1624. Telex: 640-543
Or call your Travel Agent.
* Per person, dbl. occupancy. Taxes and gratuities not included.

three-man race (and I suppose there is at least a possibility that Paul Curran could beat Lehrman in the Republican primary—which could set up a *four*-way race, since Lehrman also has the Conservative-party designation and would run in November on that line alone if he had to). But we already know what the issues will be. Lehrman does a fairly good imitation of Koch, and when he plays Koch saying "Vote for me and you know what you'll get. Vote for Lehrman and you're getting a pig in a poke," it's easy to get the flavor of the campaign to come. The question of Lehrman's taxes will come up again. "They won't let that alone," concedes Lehrman, "and I suppose they'll have enough money to rant about it on TV. But remember, both sides in this race can spend money."

How could anyone forget?

Taxes will be a big issue in another context—a proper context, for a change. Lehrman may be weak on crime in the sense that his proposals aren't all that compelling, but his tax plans are detailed and provocative—and quite different from Ed Koch's. "Koch believes that you stimulate economic development by raising taxes on the middle class while you give tax abatements to the real-estate interests," says Lehrman. "I think we have to cut taxes immediately." Lehrman favors a gradual reduction in state taxes—a 5 percent rate reduction every year for eight years. "If you assume just a 1 percent growth factor," says Lehrman, "which is what Governor Carey is assuming, and if you also assume 7 percent inflation, then the state would be raising an additional $400 million to $600 million a year."

If Lehrman's tax proposals sound like Reaganomics, it's because Lehrman is a leading guru of the supply-side movement. He long ago broke with the president for straying from the true line, but only a fool would ignore the link to Ronald Reagan's economic policies. "Oh, we'll tie him to that," says Dave Garth, Ed Koch's chief strategist. "And no matter how much leeway people are generally willing to give Reagan, the people in New York are fed up with Reaganomics."

"If I lose," says Lehrman, "it'll be the largest losing investment of my life. But I'll be back next time. I'm committed. In the interim, if I lose, I'll just go home to dinner." When he went home to dinner last week, Lew Lehrman picked up the paper, took a look at the stock tables, and smiled. Rite Aid, the company he helped to build, was selling at 40—up ten points since the campaign began and more than enough to cover the millions Lehrman's thrown into his campaign. "The other side has been hoping Rite Aid would go down," said Lehrman. "Well, look at this. Forty. Dave Garth, eat your heart out." ▬

Where to find French country fare in the middle of the city.

LE PATIO

OUR BUFFET DEJEUNER IS SERVED FROM 12 NOON TO 2:30 PM.
Monday to Friday $18.50/Weekend brunch $20.50.
FOR RESERVATIONS CALL 245-5000.
HOTEL PARKER MERIDIEN, 118 WEST 57TH STREET

LA CAMELIA

Excellent
Italian cuisine.
Luncheon, dinner
& late supper.
Piano bar 'til 2am.
225 East 58 Street
Res: 751-5488

Ruggero's
In the heart of Little Italy
Strolling Guitar
Italian-Continental Cuisine
194 Grand St., N.Y., N.Y.
925-1340 Valet Parking

Shalimar
• Cocktails
• Lunch • Dinner
• 7 Days
Recommended by: N.Y. TIMES & N.Y. MAGAZINE for its Exotic Indian Cuisine and Reasonable Prices.
39 East 29th Street • Tel. 889-1977

ROMA NOVA RESTAURANT
Specializing in the food of Milan and Bologna, reputed to be the best in Italy.
683-8027
166 E. 33rd St
(bet. Lex. and 3rd

Yorkville's Most Famous Restaurant
Enjoy The Finest German Cuisine
Open 7 Days AE, DC
Kleine Konditorei
234 East 86th St. NYC Tel: 737-7130

IN AND AROUND TOWN

By Ruth Gilbert

September 20 through 29

S	M	T	W	T	F	S
	20	21	22	23	24	25
26	27	28	29			

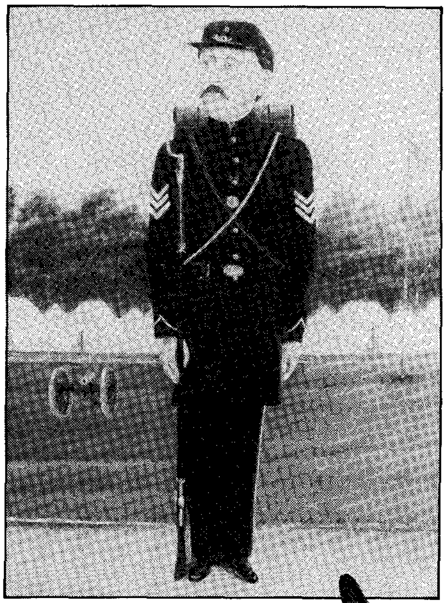
The fall season has fallen into place. The long-awaited musical *Cats* starts previews at the Winter Garden September 23. Steve Allen brings a new musical revue, *Seymour Glick Is Alive but Sick,* to the King Cole Room September 20. The opera is back at both Lincoln Center houses. And a new production of James Baldwin's *Blues for Mr. Charlie* opens September 23 at the Amistad World Theatre.

All About Olof

Olof Krans in His Union Suit is part of "A Prairie Vision—The World of Olof Krans," September 29 through January 2, 1983, at the Museum of American Folk Art. It's the first New York retrospective of this folk artist's work.

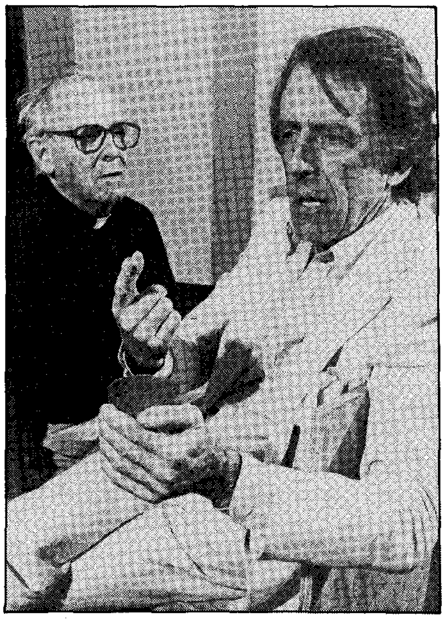
Fate Takes a Hand

Sherrill Milnes (top) is Don Carlo and Giuseppe Giacomini is Don Alvaro in Verdi's tragic *La Forza del Destino* when it receives its season premiere at the Metropolitan Opera, September 22.



Nuclear Nightmare

Lanford Wilson's newest play, *Angels Fall,* which opens the Circle Repertory Company's new season, is now in previews. The setting is New Mexico; the event, the aftermath of a nuclear incident. Barnard (*Da*) Hughes (below, left) and Fritz Weaver, who once made a very convincing Sherlock Holmes on Broadway, star. Marshall W. Mason directs.



For Kicks

Peter Allen plays Radio City Music Hall (with the Rockettes, of course) September 24, 25, 28, 29, 30, and October 1 and 2. He sings, dances, and does skits—possibly including one with an orang-utan.

Sixty Years In Siberia

Siberiade, a Russian film that follows the fortunes of two families in Elan, Siberia, over six decades, won the special-jury prize at the '79 Cannes Film Festival. It features Vitaly Solomin and Nathalia Andreitchenko as young lovers, and just began its first American run, at the Embassy 72nd Street.

Photographs: top left, J. Heffernan; top right, Gerry Goodstein.

The City's Coming

By Desmond Smith

“. . .Quietly, the middle-echelon jobs that have been the

IN PLACES LIKE SCARSDALE, Darien, and Princeton, they gather on the railway platforms. And before dawn they begin moving into the city, the first sleepy platoons of bankers, lawyers, accountants, sales executives—the middle-class army of professionals and managers heading for downtown Manhattan.

By 8 A.M. the overcrowded commuter trains are picking up the “back office” workers—the bookkeepers, computer operators, and secretaries from Garden City and Secaucus.

And by 9:30 the nine square miles of Manhattan's central business district—some 85 blocks that extend from 64th Street south to Battery Park—have become jammed with more than a million transient white-collar employees occupying a quarter of a billion square feet of office space.

There are no exact figures, but New York City officials estimate that suburban commuters, who in 1970 accounted for only 21 percent of the city's white-collar work force, now make up as much as half of that group. In July, the regional Bureau of Labor Statistics announced that New York City had passed “a historic milestone,” with jobs in manufacturing exceeded this year for the first time by jobs in the fields of finance, insurance, and real estate.

The source: *White-collar commuters board the morning train in Princeton, New Jersey.*

This growing breed of middle-echelon white-collar worker is, more and more, the source on which New York City relies to pay off its massive financial commitments: the $1.6-billion annual debt service, which includes its Municipal Assistance Corporation bonds, and the $400-million annual welfare bill, not to mention the cost of emergency repairs to the city's crumbling bridges, sewers, water mains, streets, highways, solid-waste-collection plants, and parks, and the rest of the multitudinous demands the city's 7 million residents put on municipal revenues.

Of the $8 billion New York City took in last year in taxes, $4 billion was generated by property taxes collected in all five boroughs. As for the other $4 billion, the lion's share came from Manhattan in the form of income taxes and other non-real-estate levies. “Manhattan's white-collar office industry,” says Arthur Margon, vice-president for research at the Real Estate Board, “is the city's real growth area, the only really good thing the city economy's got going for it.” Indeed, since 1977 there has been an increase of 160,000 white-collar jobs in New York City—most of them in Manhattan, and most of them going to commuters—and half the city's $125-billion-plus gross city product (the total value of goods and services produced) is now generated by people who produce and process information.

To a significant degree, that fact has been the city's salvation. With the hemorrhaging of manufacturing from Manhattan in recent years, the booming information industry has produced an unexpected source of income and jobs to compensate for the losses. But, increasingly, economic planners and urban strategists are beginning to worry about a potential threat to their good fortune.

Photograph by Allan Weitz.

Vhite-Collar Crisis

city's salvation are beginning to move out of town. . ."

Quietly, and without any of the community protests that accompanied the factory closings in the sixties and seventies, corporations are starting to shift significant portions of their office work out of the city. "It's serious," says one former city official, "because the information sector *is* our industry, and the back offices are our factories."

IRONICALLY, THE REASONS FOR THE shift lie in the very technology that has made New York the world's information capital. The structure of white-collar work, fundamentally unchanged for more than a century, is being radically altered by the computer-communications revolution. As a result, the basic building blocks of office organization are being taken apart and rearranged. As Marc Bendick, of the Urban Institute, in Washington, notes, "Until recently, if you wanted all the parts of a company to be informed and interacting with each other, you had to put them in the same building, and the only way you could put them in the same building was to put them in a big city. But now, with the development of electronic mail, teleconferencing, and so forth, you can have lots of face-to-face interaction within a company scattered all over the country."

New Yorkers need not look far for proof of Bendick's claim. Follow the Long Island Expressway east from Lake Success to Huntington and you'll find, set in country-club surroundings, the back offices of many New York banks and insurance companies. From the employers' viewpoint, the economics are irresistible. As one Long Island real-estate specialist explains, "Rents are now running half the price or less of Manhattan rents, so that if you take 300,000 square feet, you save $10 a square foot, or $3 million a year, plus you don't have to pay people to go into the city. They live here, and out here secretaries cost 20 to 30 percent less, and, of course, fringes and benefits are much less, too."

In the past year alone, the flight to Long Island from the city has accelerated dramatically. Amtrak moved its telephone-reservation operations from Manhattan to Carle Place. The European American Bank announced last October that it plans to shift 700 back-office jobs from its Manhattan headquarters to Nassau County. And the Chase Manhattan Bank is currently advertising for computer specialists to work in the parklike setting of its new Lake Success data-processing center.

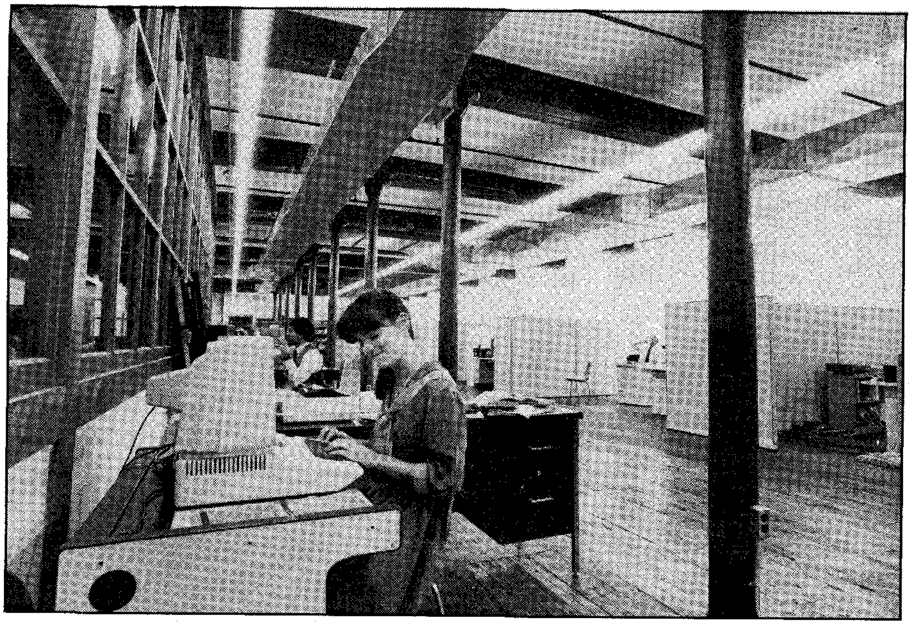
Although American Express recently signed a well-publicized lease to rent 2-million square feet of space in the new World Financial Center, in Battery Park City, it has also decided to move its entire international-operations-and-communications center for the traveler's-check division to Salt Lake City, Utah. Says Salt Lake City Chamber of Commerce spokesman Jan Cox, "They've got the computers in already, and they're recruiting for a thousand positions."

Citicorp and its subsidiary Citibank (assets, $120 billion) are as much a part

The threat: *Citicorp has moved its credit-card operations to Sioux Falls, South Dakota.*

Photograph by Mike Springer.

“. . .The economics of the shift are irresistible: Rents



Lesson? *Wang technicians in a converted Lowell, Massachusetts, mill.*

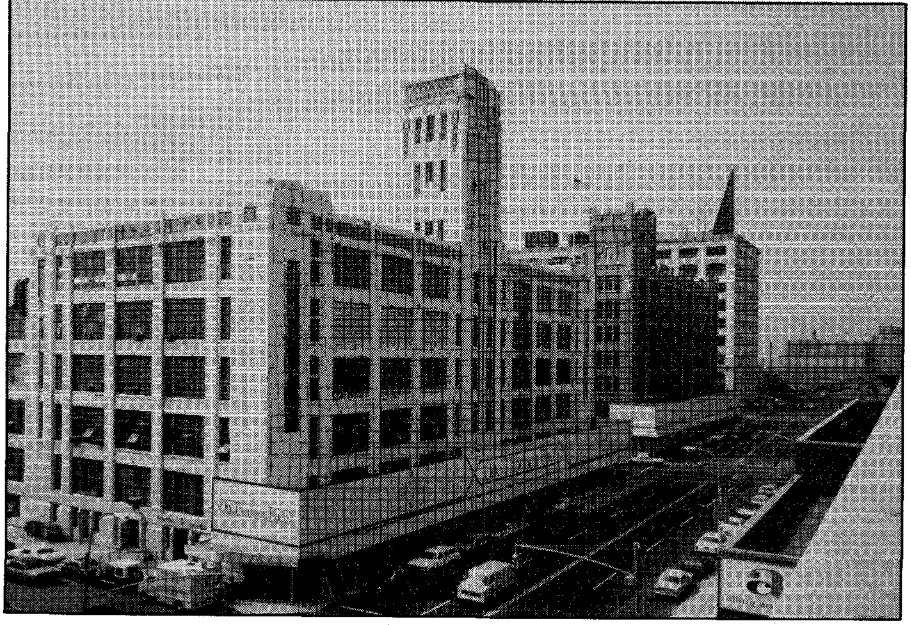
of New York as the Empire State Building, but two years ago one of its senior executives announced that “we have 3,000 jobs in New York that, frankly, I’m going to move if we don’t get some kind of pricing relief.” Citicorp has since moved its credit-card operations to Sioux Falls, South Dakota (population, 85,000). Suddenly, a town until now best known as “the pheasant capital of the world” has become the credit-card capital of the world, a title that used to belong to New York. And that seems to be only the beginning. Processing 5.5-million credit accounts requires a large force of skilled workers. To make sure that there is a steady supply, Citibank has been working with local officials on plans to convert an ailing teachers college into a computer-training center. Says David McNeil, a chamber-of-commerce official in the state capital of Pierre, “They feel that if this project gets off the ground they’ll be able to bring people in at the college entry level and get them through the computer programs so that they’ll come out trained to handle the kinds of jobs that Citibank does.”

NEW YORK’S WHITE-COLLAR jobs not only are going out of state to such places as Sioux Falls but are beginning to leave the country altogether. The pattern was established long ago by the apparel industry. First the garment manufacturers went south in search of cheap labor; next they went overseas to the so-called export-platform nations of South Korea, Taiwan, and Singapore for cheaper labor. George Simpson, the gruff, Texas-born chairman of Satellite Data Corporation, is one of the information executives who are updating the process. He is already moving much of his company’s office work via satellite to the Caribbean. “What the airplane was to the garment industry,” says Simpson, “the satellite is to office work.” S.D.C. takes in office work from its customers and bounces it off a satellite 23,000 miles above the equator to an earth station it leases in Barbados. There, data clerks process the information, “keying” it into computers for transmission back to New York. With the average pay for Caribbean data-entry personnel running about $1.50 an hour (it is as much as $9 an hour in New York), Simpson estimates that what he saves in labor expenses more than offsets satellite costs.

In Simpson’s opinion, the Caribbean is too small to meet the future demands of American business. So an S.D.C. task force is now reconnoitering India. And it likes what it has found. “It’s an ideal place,” says Simpson. “Their day shift is our night shift, and the biggest part of the market is in doing stuff overnight for people. India has a sophisticated labor force, and they have an enormous amount of underemployment—you get Ph.D.’s doing clerical work over there.”

New York’s politicians have been hoping that operations like Simpson’s would turn for their manpower needs to residents of the outer boroughs, helping to stem the kind of decay that has so blighted parts of Brooklyn and the Bronx. Simpson has gone elsewhere, and other, far more critical operations could follow. Peter Solomon, former deputy mayor for economic policy and development and now an investment banker with Lehman Brothers Kuhn Loeb, suggests that the results could be crippling. The New York Stock Exchange’s rules stipulate that most members must take their transactions to the floor of the exchange. If those rules were changed, says Solomon, “Lehman could sell directly to Paine Webber without going to the floor. Once I do that, why am I here? I could be in Timbuktu.”

WHERE THE TRADING IS done is only part of the story. There is also the matter of the shrinking number of people needed to do it. The U.S. Department of Labor predicts that clerical work will be the fastest-growing occupation in the



The site of the future: *Lazard Realty’s Thomson Place today.*

Photographs: top, Kory Addis/Camera 5; bottom, Stan Ries/ESTO.

in Lake Success are half those in Manhattan's core..."

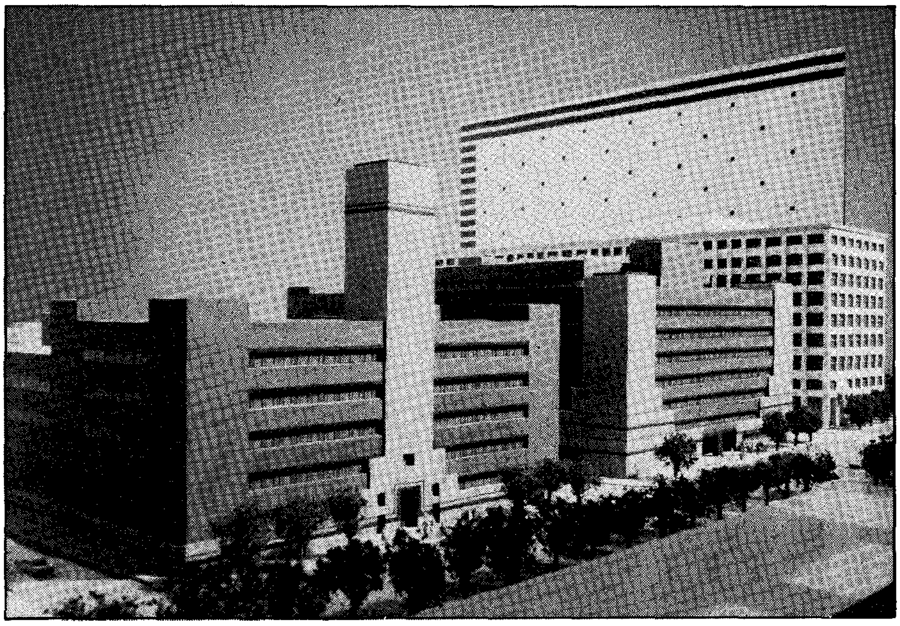
1980s. I.B.M. and Xerox alone will spend more than $2 billion in office-automation research this year; International Data Corporation, a market-research firm, estimates that spending on the new "electronic office" will enrich computer firms by a staggering $25.5 billion by 1984. But the manufacturers' long-range strategy is to shift office costs from people to equipment. Citibank senior vice-president Richard Matteis, in a recent article in *The Harvard Business Review*, described how this strategy was implemented at the bank: "During the 1960s, hardware and software represented only some 10 percent of our total processing costs. All other expenses equaled 90 percent; labor alone accounted for a full 70 percent of the total. The issue was to flip the ratio entirely, to stand it on its head until labor costs and other operation costs constituted only 30 percent, while hardware and software made up the rest."

A Citibank executive reports that the company's automated office procedures have resulted in "better customer relations, 50 percent better productivity, and a 40 percent reduction in staff." Moreover, the bank estimates that in the near future it will be able to eliminate 10 percent of its middle managers, or approximately 700 employees.

Karen Nussbaum, executive director of 9 to 5, National Association of Working Women, predicts that this kind of massive job destruction will have the greatest impact on women, who make up 80 percent of the clerical work force. "I think what is going to happen," she says, "is that you'll see an end to those middle-level bridge jobs, which are really secretarial jobs right now, the jobs that had some variety, that depended on some knowledge of the work that actually went on in the company. Those jobs will be eliminated, and what you'll see over the next ten years is a big expansion in the jobs of data processors and terminal operators, in which you just type in information and extract it from the machines. And then, in about fifteen years, you'll see a decline in even those jobs as the expansion of clerical work peaks and the job losses due to automation begin to catch up."

At the New York Telephone Company, the city's biggest private employer, both business and profits have been surging because of the growth of Manhattan's information industry. But automation has cut deeply into the phone company's work force. From a high of 107,000 employees in 1969, employment has dropped to just 81,000 today. "In 1969," says John Quinn, a New York Telephone spokesman, "we hired just about anybody who breathed." Today, New York Telephone has a management-hiring-and-promotion freeze. "In the old days," recalls Quinn, "when you made a long-distance call, the operator sat there and made out a little ticket. You had people who stood in a room and dumped bushel baskets of tickets in front of them and sorted them for billing purposes. Today, all this is done automatically; every detail is electronically recorded."

All over Manhattan, word processors, desk-top computers, and satellite dishes are being moved in, and the people are being moved out. "We are revolutionaries," says a Xerox salesman. "What we are doing will no doubt leave a very lasting impression on America. We are going to turn the world of white-collar work upside down."



The new 'back office': *Thomson Place as it will look when finished.*

Insurance, a $100-billion-a-year industry, is another key employer of Manhattan's white-collar work force; computer communications are changing it radically. "In the past," says John Folk, president of the Insurance Institute for Research, "people who were selling insurance all over the United States would fill out paper forms. They'd bundle them up and send them off to Manhattan. Next morning, they would be opened up and sorted out, and each would take a package of work, and they'd do something with that information by hand. Today, information is processed where it is gathered, and data is shipped at night, when the telephone lines aren't busy, and received in computers in Manhattan, where it is processed."

Within five years, says Folk, the typical New York insurance firm will consist of "many floors of high-priced executives making decisions that should be made in New York because other high-priced people are located there. The other people will be located elsewhere in less expensive space."

THE IDEA OF MANHATTAN AS an island of corporate shot callers, international bankers, and global deal-makers, all living in glittering high rises for the super-rich, is decidedly not what Karen Gerard, the energetic deputy mayor for economic policy and development, has in mind for the future of New York City. But what happens if the city's last great source of jobs — its white-collar industry — leaves Manhattan? What happens a few years from now when all the technology is in place to take those jobs to Babylon, Long Island, or to Bangladesh? "We are very conscious that certain activities that started out on Park Avenue can't be supported," says Gerard. "The rents are too high. But we are trying to develop a back-office strategy in the boroughs outside Manhattan, to say, 'Yes, we can create environments where you can undertake that kind of activity at a competitive price.' We think it doesn't necessarily have to jump the city and go to exurbia."

The potential for holding those jobs is certainly there. In Brooklyn and Queens, for example, there are hundreds of empty and abandoned factories that once drew their considerable labor from the neighborhoods around them. Such space, real-estate specialists say, could readily be converted to meet the requirements of modern office technology, and draw on a work force that is already in place.

To prove it, they point to Lowell, Mas-

Photograph by Wolfgang Hoyt/ESTO.

". . .In this crisis, at least, there is an alternative. . ."

sachusetts, twenty miles north of Boston. For decades, Lowell, one of the nation's first industrial cities, was down on its luck. After World War II, its once thriving textile mills gradually fell idle. As the factories closed, urban decay spread. Suddenly, the process has been not only halted but reversed. Four years ago, Congress named Lowell a national park—the first industrial area so designated—and committed $40-million to its development over the next ten years. Today, Lowell is booming—new storefronts, new housing, new offices, a new museum. And the main reason is high technology.

The city's revitalization began in the mid-seventies with the creation of the Lowell Development and Financial Corporation, a coventure involving public and private financing. Lowell's eleven banks, stuck with dozens of empty factories and commercial properties, agreed to put up one-half of 1 percent of the assets in their savings accounts to help renovate the city's blighted downtown core.

Enter An Wang, the Shanghai-born chairman of Wang Labs, a major manufacturer of word-processing equipment. The arrival of Wang Labs in Lowell, in 1978, was helped by a $5-million Federal Urban Development Action Grant, which the company used to build its first fourteen-story office and manufacturing facility. In short order, Wang put 5,500 people on its payroll, more than all the old textile mills combined ever did. Lowell's unemployment has dropped from nearly 14 percent, in 1978, to 7 percent, and the last vacant brick mill has been converted to office and factory space. A city that was supposed to have lost its competitive edge has found renewal. "Lowell has a unique story to tell," says Patrick Mogan, the Lowell educator who first suggested that his city could be turned around. "But these things don't happen accidentally. You've got to plan."

HARVEY SCHULWEISS, PRESIDENT of Lazard Realty, in New York, is betting millions of dollars that he can bring the Lowell experience to New York City. Five minutes from Manhattan across the Queensboro Bridge is Long Island City, the long-neglected industrial core of Queens. Crammed into 2.8 square miles bounded by elevated lines, railroad yards, and bridge approaches are some 1,400 factories that once manufactured spaghetti, candy, sugar, bread, machinery, paint, shoes, cut stone, and furniture. Lazard Realty is developing Thomson Place Office Park, a four-square-block area at the foot of the Queensboro Bridge, restoring and renovating the former head offices and factory of the American Chicle Company (550,000 square feet), the Bucilla Yarn Company (450,000 square feet), and the old Sunshine Biscuit factory (875,000 square feet). The city is contributing $4-million in neighborhood improvements; the total cost of the project will be $100-million. At $18 a square foot, the space is expected to attract banks, insurance companies, brokerage houses, and advertising agencies.

Across the street from Lazard's Thomson Place, ABC Paramount will soon begin work on a block-size facility for television studios that will serve as a production center for daytime soap operas. And beneath the 59th Street exit ramp, the former Silvercup Bakery is also being transformed into film studios. "Clearly," Schulweiss says, "we've made the bet that Long Island City is an acceptable and desirable extension of Manhattan."

High-tech takes command: *A satellite dish in Barbados.*

For all the optimism represented by these projects, the microelectronics revolution still confronts New York with one of the most formidable challenges in its long commercial history. As Marc Bendick, of the Urban Institute, sees it, "the city realistically must plan for downsizing. You are going to have shrinkage of the population, of the economic base of the city, and the city must face this outlook." Fortunately, demographic trends may be working in the crisis-battered city's favor. "We are about to enter a revolution in our manpower posture," says Herbert Bienstock, director of the Center for Labor and Urban Programs at Queens College, "and no one seems to be putting this into their scenarios. You know, for the first time since World War II we're going to be faced with human-resources shortages. Lots of people feel that the supply of labor is really not the immediate concern of American business. But, about five years up the road, this crowd is going to have all the micro-chips they want. You know what they're not going to have? They're not going to have all the *people* they want. The people they will want are not going to be content to be computer field hands somewhere in the outer reaches of Long Island."

So perhaps Lowell does have something to teach New York. Within easy reach across the East River is located attractive, historically interesting, low-cost space that could accommodate the back offices of Manhattan's high-tech future. What the city desperately needs is a master plan—Lowell on a larger canvas—that would make sense to the banks, insurance firms, and other financial institutions that have come to represent the mainstay of New York's economy.

No such plan exists today, but Deputy Mayor Karen Gerard fervently believes the city's new back-office strategy for the outer boroughs is a step in the right direction. The loss of 600,000 jobs between 1969 and 1977 gave New York a bad scare. This time around, the issue is white-collar jobs, and the city need not yield them without showing employers that there are alternatives. ■

Photograph by Gordon Stewart.

In 1886 Pierre Smirnoff produced a vodka so exquisite, he shared it with his closest friends. The Czar of Russia, the King of Spain, the King of Sweden...

It was Pierre Smirnoff's artistry, not his family tree, that endeared him to Czar Alexander III back in 1886.

It was then, with just one taste of Pierre Smirnoff's vodka, that the Czar appointed him the purveyor of spirits to the Russian Imperial Court.

After that, Pierre Smirnoff enjoyed an ever expanding circle of friends. Both Russian and European nobility immediately recognized the unique taste of his creation for what it was. Highly superior vodka. Naturally. Because he created it with only superior ingredients, in the finest Russian tradition.

Today, the tradition continues. The unique taste which captivated 19th Century aristocracy is available to you. It's called Smirnoff de Czar. And one sip will tell you why this very special reserve vodka is meant to be shared with only your closest friends.

Smirnoff de Czar®
Special Reserve Vodka

SMIRNOFF
Nº 63
Pierre Smirnoff
Smirnoff de Czar
SPECIAL RESERVE VODKA
DISTILLED FROM GRAIN

Smirnoff de Czar® Vodka, 82.6 proof, distilled from grain, 1982, Ste. Pierre Smirnoff Fls. (Division of Heublein, Inc.), Hartford, Ct. Made in U.S.A.

The Queen Of the Mouseburgers

By Jesse Kornbluth

Helen Gurley Brown's new book tells how she got it all.

HALFWAY THROUGH THE CABLE-TELEVISION SHOW that Gloria Steinem taped with Helen Gurley Brown the other week, Steinem decided she'd heard enough about her guest's wall-to-wall acne and pitiful widowed mother and their genteel but nonetheless crushing poverty, and so, without much of a preamble, she saved me the trouble of asking Helen Brown just what kind of hairpin she really is.

"Do you think you're viewed as a serious person, given your experience at *Cosmopolitan* and your television appearances?," Steinem asked. "On TV, you giggle and flirt with the host, and tell stories about bedroom manners. You're a much more serious and complicated person than that."

"Oh, Gloria," Helen Gurley Brown said, in that voice that automatically puts every sixth or eighth word into italics, "you're trying so *hard* to make it seem as if I'm victimized."

Steinem held her ground. "I'm not suggesting you're a victim; I'm just suggesting that we as women go on playing certain kinds of roles even when we have the power to change. And I would like other people to know you as I know you."

"Yes, I *would* like to be known as a serious person," Helen Gurley Brown confessed. "I *am* a serious little person. I'm no good at *all* at a party."

" 'Little' person? Why do you say 'serious' and say a deprecating thing right after it?"

"Oh, my word!," Helen Gurley Brown cried. "I've been caught again."

"Just say it straight out," Steinem commanded. "Say 'I am a serious person' and then say something else after that instead of 'I'm no good at a party.' "

"I'm scared! I'm scared!"

"Just say what's inside your head and your heart."

The gaze dropped. The voice became a whisper. "I care," Helen Gurley Brown said. "I care."

"Well, that's it," Steinem declared triumphantly. " 'I'm a serious person and I care' is a start."

And, also, a finish. Soon after the Steinem taping, Helen Gurley Brown skibbled onto *The Tonight Show* in a strapless red Tracy Mills creation and, as she has about a million times over the past twenty years, commenced to flirt with the host. Whereupon guest host Dick Cavett *mauled* her: cut her off when she tried to deliver her sermon for the night, leaned over to Rich Little as if she weren't there, and then ignored Little when the impressionist suggested that Helen—the last guest to be brought on—might like a few *seconds* of the airtime she'd flown out to California for.

Helen Gurley Brown wrote Dick Cavett a thank-you note.

Helen Gurley Brown thanked Dick Cavett—a man she does not quite like—not because she is an unliberated ditz desperate for male approval, but because she is, to use her word, a mouseburger. So, as she is too sisterly to point out, is Gloria Steinem, who once, in a classic bit of mouseburgering, parlayed a stint as a Playboy Bunny into a magazine article. And so, she knows, are most of the rest of us.

It is not *awful* to be a mouseburger. In fact, if you will just accept that you *are* a mouseburger—a person who is "not prepossessing, not pretty, doesn't have a particularly high I.Q., a decent education, good family background, or other noticeable assets"—success is almost *inevitable* for you. Not today, not tomorrow, maybe not even this year. Never fear. If you work *very* hard, *starve* yourself to two-dimensionality, and write nice little notes to *everyone* who crosses your path, you will, in the end, get *everything* you want: orgasmic sex, a good man, a big job, and whatever else you have time for when you're not working, loving, and spending up a *storm.*

Helen Gurley Brown is well aware that this is not a very sophisticated message. Too bad—it *works.* It worked for her when she was 37 years old and nobody's idea of a good catch—and she snared David Brown. It worked for her when she was 40 and, in *Sex and the Single Girl,* she told the truth about mouseburgering her way from childhood poverty in Little Rock to success at the office and sleeping with married men. It has worked for her for her seventeen years as editor of *Cosmopolitan,* which has, under her direction, increased its circulation from 700,000 to 2,800,000, almost all of that on newsstands—and every time the circulation jumped, as it did

Photographed by Harry Benson

Helen Gurley Brown in her Cosmopolitan *office.*

“. . .Froth and charm sell magazines, but what Helen

for 192 consecutive months, she got a percentage of the increase.

Now, at 60, mouseburgering is about to work again for Helen Gurley Brown; this month, Simon and Schuster/Linden Press will publish *Having It All,* a $15.95 spiritual autobiography that's been a decade in the writing.

And that 95,000-copy first printing—“We could have run 200,000,” says Linden editor Joni Evans—is just the beginning. If everything goes as planned, Simon and Schuster will sell 600,000 hardcovers before putting out a paperback expected to sell 5 million copies. It is thus entirely possible that *Having It All* will be the No. 1 best-seller, that “mouseburger” will be the buzzword of the year, and that Helen Gurley Brown will come out of it all $4.5-million richer.

Depend on it, none of that will be enough for Helen Gurley Brown.

HER FATHER WAS SQUASHED TO DEATH IN AN elevator accident when she was 10; her sister got polio a few years later; she shed her virginity at 20, had seventeen jobs and Lord knows how many lovers by the time she was 25, waited three years to meet her dream man and another year to snag him—that's the life Helen Gurley Brown capsuled in *Sex and the Single Girl.* Multitudes of mouseburgers bought and believed that hopeful message. Book reviewers didn't—Los Angeles *Times* critic Robert Kirsch called her first effort “as tasteless a book as I have read.”

In her corner office at *Cosmopolitan,* Helen Gurley Brown does not seem capable of angering anyone that much. Her dress is demure. Her makeup is almost nonexistent. Truly, if you closed your eyes, she could be an English teacher; the commas drop in at all the right places. And yet this is the Mother Teresa of sex, who comes now to warn critics that as she looks back on her writing she thinks *Sex and the Single Girl* was “rather sweet—not nearly as far gone as *Having It All.*”

The woman doesn't lie.

From the opening chapters, you *might* conclude that this is a Depression kid's blisteringly pragmatic guide to successful human relations in the new Depression. Not so. For although Helen Gurley Brown's universe is built around work, the ultimate point of a career is to get a woman into “the arena.” And once in the arena, girls, you must relentlessly apply yourselves, for the chairman of the board will *never* sweep you off your posture chair. Advance! “You get to a man by dealing with him on his professional level,” Brown explains, “then stay around to charm and sexually zonk him.” This way, she argues, “you can put love of men *and* love of work first.”

If Helen Gurley Brown almost always uses the plural when she's talking about the male sex, it's because she believes the years between 18 and, say, 30 are for getting it on with as many men as a woman can handle. What if some of these men have wives? “I never worried about her. She's got a problem, but you aren't *it.*” What about men you work with? With the exception of *Cosmo,* “I've never worked *anywhere* . . . without being sexually involved with *somebody* in the office.” What about the *boss?* “Why discriminate against *him?*”

The purpose of all these affairs is to meet and snare the one man who's worth marrying. (You *never* marry for sex: “That's better *outside* marriage.”) To get him, not only do you need a business card and a window office, but you have to be one cute *número.* Which means diet. And exercise. And plastic surgery. And, most of all, making “your sweet natural sex drive” pay off.

By having it *all,* Helen Gurley Brown does not mean *Kinder.* Childless by choice, she wrote in *Sex and the Single Girl* that the easiest way to experience children is to borrow them for an afternoon. Friends recall that she used to say, “Just think, if David and I had a child, *it* would be six

That *Cosmopolitan* staff: *Her secret is never to stop. “Pussycat,” she tells friends, “there just aren't five minutes left over.”*

Gurley Brown does best and loves most is work…”

now.” And when Simon and Schuster pressed her for a chapter about kids, she moaned. “But within two weeks,” Joni Evans reports, “the chapter came in, like a little book unto itself.” In this chapter, Helen Gurley Brown once again tells the world she “never wanted any,” but the mothers she rounds up do give sane advice.

Where *Having It All* is strongest—both in terms of Helen Brown’s preoccupation with the subject and the verve of the writing—is the section about bedroom manners, which is slanted, not surprisingly, toward male pleasure. “A delicately rosy, silky-satin, somehow innocent, always-vulnerable erect penis is *probably* the most fascinating object in the world,” she writes. Fascinating, but all too often *wilting,* if her chapter on mouseburger sex is to be believed. Helen Gurley Brown has the answer: Don’t worry about *your* little orgasm, girls. Instead, read her chapterette called “How to Go Down on a Man” and concentrate on *him.* Whatever his needs, find “a speciality”—for Helen Gurley, it was bringing a man, *without fail,* to orgasm—and practice, practice, *practice.*

Sensible as Helen Gurley Brown’s advice on the importance of a career may be, it is this chapter on sex that will make *Having It All* the kind of book people read aloud at parties. It is also this chapter that will cause *Having It All* to be blasted by feminist critics as the most regressive book to come along since Marabel Morgan invented Total Womanhood. For Simon and Schuster, at least, that seems part of the game plan. “When the manuscript came in, it was huge—there was 100 percent redundancy,” Joni Evans recalls. “We cut the redundancies and discussed every italic we wanted to take out. We didn’t touch the sexual explicitness at all.”

AN HOUR AFTER I MET HER, I ASKED HELEN GURLEY Brown if, just for the hell of it, she’d ever made a list of the men she’d slept with. Yes, she said, she had. How big a list, I asked. “I’m not going to reveal the number,” she said. “It’s too shocking.” *That* long? “I had a minor gasp and then I thought, ‘How wonderful.’ And it’s true what they say, that the only things you regret are the things you *don’t* do. Some of the time, when you’re so close to going to bed and you don’t because you think, ‘Oh, gosh, I can’t sleep with *everyone,*’ those *are* the times you regret.”

But, minutes later, when the *frisson* of talking sex with a stranger had worn off, Helen Gurley Brown suggested that her *real* enthusiasms lay elsewhere. “My theory is, kiddo, if you hang in long enough and don’t expect to be Clare Boothe Luce by the time you’re 23—*she* wasn’t Clare Boothe Luce when she was 23!—if you hang in and do the best you can and don’t get sidetracked by domesticity and motherhood to the exclusion of your work life, you’ll be okay.”

Not a word about sex.

And for the remainder of our conversations, whenever we talked about sex and work, that was how it was—frothy and not entirely believable about the boudoir, impassioned and totally credible about work. Finally, she came right out and said what many of her readers and late-night viewers must already suspect: that although froth and charm sell magazines, what Helen Gurley Brown does best and loves most is *work.* “Twice a day I must say, ‘Nothin’ ain’t easy,’ ” she said. “You’re not really casual about *anything.* Everything is work. But you get very good at it. And work *is* the way you prove yourself, which is why it isn’t drudgery.”

Because Helen Gurley Brown can never prove herself enough, she rules on every article idea, pencil-edits the manuscripts, writes a monthly column called “Step Into My Parlor” (known around *Cosmo* as “SIMP”), presides over a weekly advertising lunch at “21,” and goes on just about every television show that will have her—a punishing, hyper-scheduled existence. “Pussycat,” she tells friends, “there just aren’t *five* minutes left over.”

Her secret is never to stop. When she’s on the phone, she’s looking over copy. Stuck in traffic on the way to the airport, she has breakfast—mozzarella cheese—and writes notes. Sometimes, she moves too quickly to catch small errors: A notorious recycler of gifts, she once gave an employee a beautifully wrapped package with an effusive note attached and nothing inside.

David Brown is often elsewhere—in Los Angeles making deals or on location co-producing movies like *The Sugarland Express* and *Jaws*—and so, when her staff leaves the office, Helen Gurley Brown tends to stay and work until eleven. “I’m doing every little thing that needs to be done,” she explains. “I have *flow,* the outside world isn’t there anymore, and I’m *happy,* because those blue manuscript pages are the blood, the plasma of *Cosmo.*”

A nocturnal schedule is not her only eccentricity. Articles editor Bobbie Ashley decided to stop smoking a few years ago; Helen sent her a present and a note of support every Friday for many months. She once told an associate that she wanted to kill her secretary. The offense: leaving chocolate where Helen could see it. She and her best friend, Charlotte Kelly Veal, call each other from airports, just in case the plane goes down.

BUT NOTHING ABOUT HELEN GURLEY BROWN IS MORE curious—or more revealing about the way she sees her magazine, her marriage, and whatever’s left of her inner life—than her attitude about money. Here she is, the most successful and best-known woman in American publishing, and she still thinks that any day now “they” might find her out and strip her of everything she’s earned. So she still takes the bus to and from work, still writes on the back of old *Cosmo* manuscripts, and after a stay at the Bel-Air hotel still takes the Neutrogena to send to her one friend who uses the stuff.

This penny-pinching can become pathological. The year *Jaws* came out, Liz Smith—one of Helen’s closest friends and *Cosmo*’s sometime movie critic—ran into her in Cannes. “She had to buy a tie for a business associate of David’s. I knew a great place, so we went there. Helen bought a Dior tie for $75—she thought that was fine. Then I said, ‘Helen, I’m going to do you a favor—you’ll *never* be out of my debt.’ And I took her to DeBlausse, a store that specializes in sports clothes for small women. She looked at every sweater in the store—there was almost nothing that cost more than $75—and said, ‘I’m glad I saw these even though I can’t afford them.’ ”

With that puritan streak, it’s hardly surprising that the “*Cosmo* girls” featured in Scavullo’s cover shots—slinky women wearing more cleavage than silk—never seem to find their way onto the editorial staff. “I remember Helen once asked us to write down our sex fantasies for an article,” a former *Cosmo* editor told me. “In her note, she said, ‘Maybe some of you good girls don’t have any fantasies.’ Helen’s such a lady—she’s almost a *prude*—that I didn’t think that was irony. It seemed more like a signal that maybe she secretly identified with non-swingers.”

Is Helen Gurley Brown, who stopped playing around when she married David Brown, 23 years ago, finally feeling a bit impaled by *Cosmo*’s limitations? Yes and no. Late one afternoon, as we were trying to hack our way through the contradictions the Gloria Steinems of the world are always finding between brilliant, generous, complex Helen Gurley Brown and *Cosmo*’s simplistic sex-and-selfishness crusade, she explained her dilemma this way: “From the beginning, *Cosmo* said, ‘Work, work, work. Use your potential. Don’t live through a man; *you* get the spoils; *you* get the rewards—go, baby!' And that, in a sense, is the message of the women's movement. But that wasn't all *Cosmo* was—we had so many stories about how to take off your clothes sexily and how to get him back if you suspect he's having an affair that the work message wasn't our strongest message."

Helen Gurley Brown sounded a bit forlorn as she described the trials of editing a magazine for single girls that's now read mostly by 30-year-old married women who may even have children. As well she might.

The magazine business has not, of late, enjoyed the kind of growth it once did. And although *Cosmo* was not badly hurt in the general decline, last year was the first one in the seventeen years of Helen Gurley Brown's tenure in which circulation flattened out.

With almost all of its readers buying the magazine on the newsstand, the only market research Helen Gurley Brown did for her first sixteen years as editor was read the monthly newsstand figures.

"But I'm not a jerk," she says. "When sales leveled off, I hired Yankelovich to do a survey, dropped some columns, and changed some others. This month, we bound a questionnaire into the magazine."

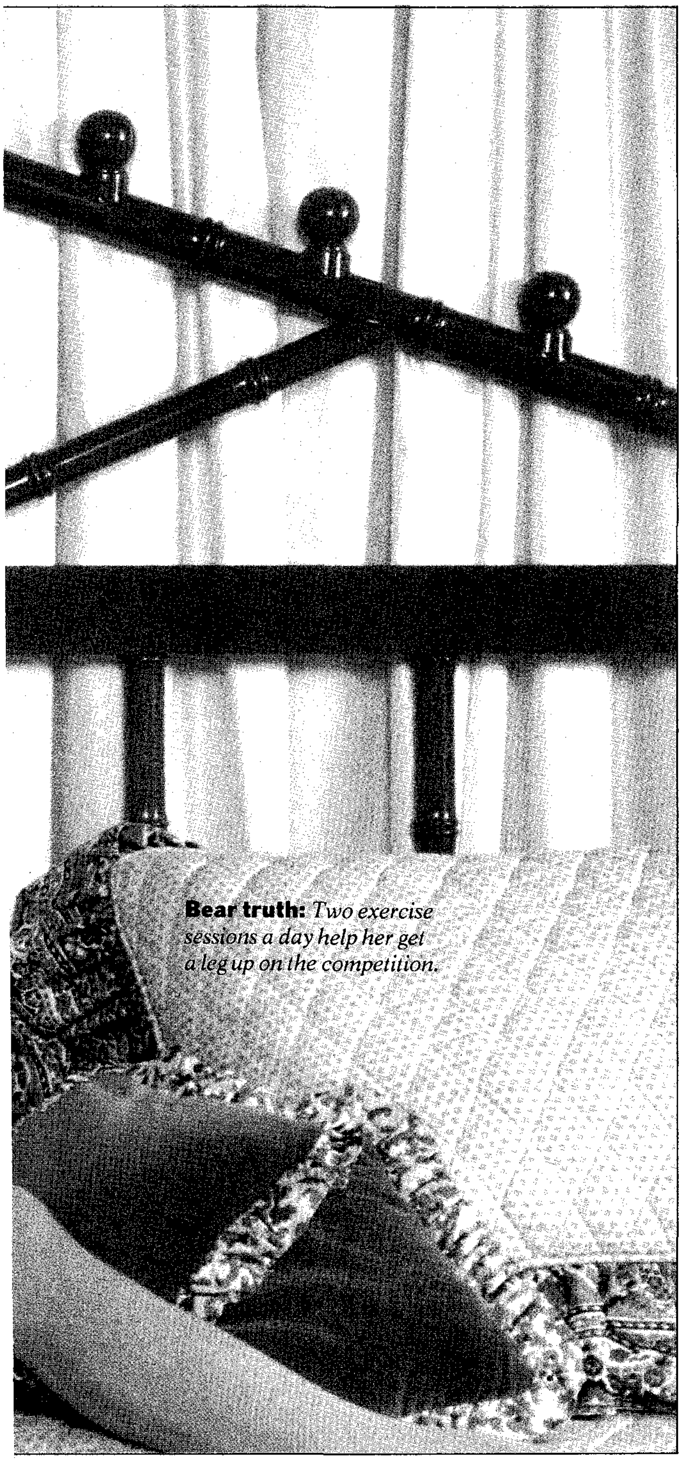
The point of all this change is not only to reignite circulation growth but to enable Helen Gurley Brown to go out a winner. Her current eight-year contract with Hearst is expected to be her last; in 1985, five years into this contract, she hopes to become a mentor and choose her successor. *Cosmo*'s nineteen foreign editions are, she says, "doing very

# of sex. 'It's going to drive people to be *faithful!*'..."

well without me." It would be unthinkable for the parent magazine to fade with its editor's departure.

And yet there is a feeling around the *Cosmo* offices that the magazine as we know it cannot survive Helen Gurley Brown's retirement without significant changes. Demographics aside, no one there has Helen Brown's genius for self-promotion—and among the younger staffers, few share her fervor for the mouseburger message, her ability to rise above office politics for the good of the magazine, and her gift for making her co-workers feel important. Helen Gurley Brown isn't blind to all this. "I still have some bad nights," she says, "and now the bad nights have to do with the *Cosmo* staff. I don't have exactly what I need, and yet these people are so *valuable*."

Thank God, then, for all those critics who are even now preparing to savage *Having It All*! Bless every interviewer who asks—as Gloria Steinem did a few weeks ago—if Hearst's failure to elect her to its board indicates that even successful women don't get ultimate power! After a wild spree in the late sixties, the madness over the male centerfolds in the early seventies, *Cosmo* can *use* a little controversy.



Bear truth: *Two exercise sessions a day help her get a leg up on the competition.*

So somebody will ask, "What about herpes?" and Helen Gurley Brown will say, will *gratefully* say, "Herpes! It's so pitiful! It's going to drive people to be *faithful!*" And she will answer, *happily* answer, questions about her dermabrasion and rhinoplasty, her eye-lift and silicone injections, her hair coloring and the face-lift—yes, contrary to all expectations, it's going to be her *first*—that she's been able to postpone until next year because of all the exercising she does.

And when the questions turn serious, she will, quietly and convincingly, explain why she says and does these things: "The only reason to have my philosophy is that there aren't enough men to go around. There are more of us than there are of you—and life is no good without one of you. Every time there's a plane accident, it's 100 men dead or it's a troop transport, and I literally think, 'Why couldn't some *women* have been on that flight?' "

THE SUMMER AFTER DAVID BROWN PRODUCED *Jaws*, he and his wife were having lunch with two close friends. At the table, without any apparent provocation, Helen turned to her husband and asked, in all seriousness, the kind of question traditionally posed without an audience. "Tell me, David," she asked, "now that you have all this money and are so successful, are you going to leave me for a younger woman?"

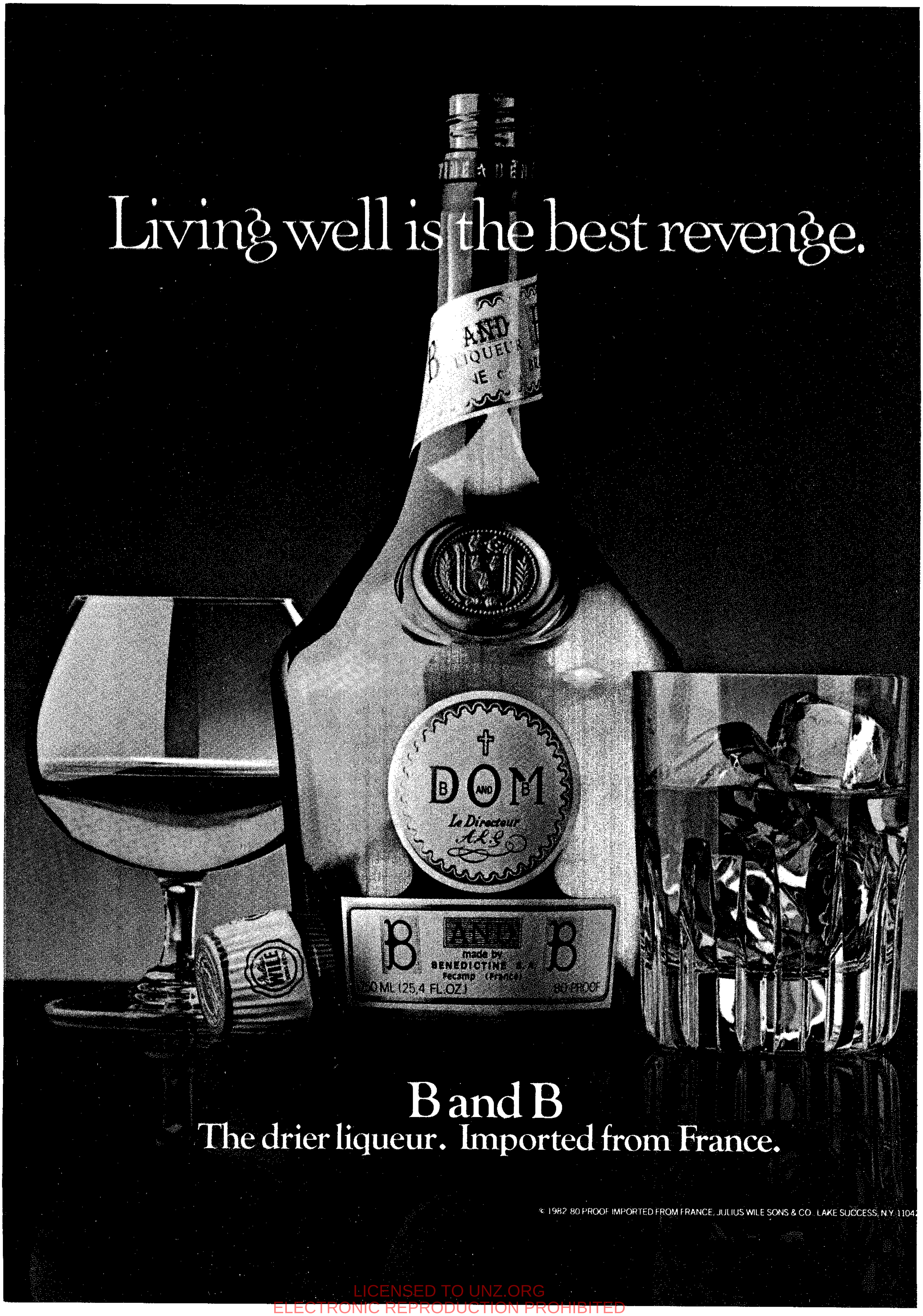
David Brown—now 66, and avowedly faithful to Helen's edict, "It's okay, but not for David"—said she had nothing to worry about. He meant it. As far as an outsider can tell, he still means it. He calls Helen at the office three or four times a day on a line that no one else is permitted to use, and when he's out of town, he keeps his watch set on New York time. He manages Helen's money and oversees the rental of four Southampton houses they own but never occupy. To one and all, he describes his wife as "the greatest hit I've ever had."

But David Brown likes women—"I have five or six 'girl friends,' in the sense that I like to have lunch with them regularly"—and at least one of them makes Helen *crazy*. "The body wouldn't be cold before she's in there," she says. "David tells me, 'No, you don't understand,' but his friends corroborate what I say. She's about 50, and she's attractive; she writes books—they're working on a movie right now. It makes him happy, and it almost makes *me* happy that he's happy."

Helen Gurley Brown's not about to set herself up for the kind of scandal the tabloids would just love to slather over every checkout counter in America. So there are rules. David can have lunch with anyone he likes, though he is not to go to "21," which is Helen's turf. For dinner, however, the woman must be reasonably safe. "In Los Angeles, I can have dinner with women I couldn't see in New York," David explains, "but I must go to high-visibility places like Ma Maison or Chasen's. Helen believes that if someone sees you in the Valley, you're up to no good."

Helen Gurley Brown's not apologetic about devising and enforcing these restrictions. "I've been a *terrific* wife," she says. "I make David's meals on weekends, and, although I'm not wild about the idea, I cook like a little 1910 hausfrau. I moved from 65th and Park to this apartment"—a triplex penthouse on Central Park West that the Browns bought from Mike Nichols—"because David wanted to. And the rules aren't onerous. Think what he could have gotten away with on Saturday all these years I've been writing the book."

It is certainly true that as her editor David Brown's been


DOM
Le Directeur
B AND B
made by
BENEDICTINE S.A.
Fecamp (France)
750 ML (25,4 FL.OZ.)
80 PROOF

Living well is the best revenge.

B and B

The drier liqueur. Imported from France.

© 1982 80 PROOF IMPORTED FROM FRANCE, JULIUS WILE SONS & CO. LAKE SUCCESS, N.Y. 1104

"...To her husband, she's the perfect *Cosmo* wife..."

virtually unemployed for the past decade. For *Sex and the Single Girl,* he came up with the concept, edited every page, and masterminded the sale. When the book started doing well and Helen's fan mail began piling up, he invented a magazine called *Femme* for her and brought its prospectus to Hearst; when Hearst decided not to launch a new magazine but to hire Helen to edit *Cosmopolitan,* David stepped back and just wrote the magazine's cover lines. And for the past decade those cover lines have been his sole direct contribution to Helen's work—he didn't see *Having It All* until after Irving Lazar, Helen's agent, had read it.

Without any participation from David, Lazar engineered a bidding war that saw several houses offer $1 million for the hardcover rights alone. Lazar turned them down to accept $700,000 for both hardcover and paperback rights from Simon and Schuster. The ecstatic publisher likes to think that Lazar chose it because of a "better emotional fit." Lazar says he went with S.&S. because he succeeded in getting a 15 percent royalty on both the hardcover and paperback editions, a sweet deal for an author whose greatest material pleasure is the rapid accumulation of unspent money.

Simon and Schuster did want one thing from David Brown: a promise not to sue the publisher in case he decided, at some later time, that his wife had defamed him. David was amused by that lawyerly request. Helen was not.

David did suggest that Helen disguise a few characters so her revelations wouldn't affect any of their friends' marriages. He says he has no problem with anything his wife has written about him. As for her increasingly graphic sharing of her sexuality, David thinks she's actually understated her past, "because I know she's no bragger."

What Helen Gurley Brown is, as David describes her, is the perfect *Cosmo* wife, a one-man waif-mistress. She makes all social arrangements, deluges him with presents, watches his drinking, sends him off to the New York Athletic Club to swim "even when the snow is falling"—and needs him desperately.

"When David calls, there's a total switch of gears," a *Cosmo* editor says. "Helen's *thrilled* to be married. Whatever else we don't understand about her, we all understand *that.*"

The object of her affection: *With husband David Brown.*

MORNING IN THE PINK BEDROOM. THE ALARM rings. David Brown ignores it. His wife jumps out of bed and drags her exercise mat out from under the bed.

Helen and David Brown have started their days together exactly this way for thirteen years, with the exception of two days when Helen was in the hospital having a D.&C.—"but I exercised the day I went in and the day I got home and the day my mother died."

To start, Helen Gurley Brown hangs from a chinning bar and, for twelve strenuous minutes, pulls her knees up. Next she stands and does high dancer's kicks, twenty with each leg. Then it's into the bathroom; sitting on the toilet, she lifts her knees 30 more times, holding what she describes as her "poochy stomach" in all the while.

She is now, with reason, huffing and puffing—a good time to glob coconut oil onto her face and do facial exercises for twenty minutes. Linda Blair in *The Exorcist* may have looked this odd. David Brown sleeps on.

Now comes "the work you do for nobody but yourself." Twenty-five minutes of mat exercise: twenty push-ups, twenty sit-ups with knees bent, twenty leg lifts, and a lot of stuff with seven-pound barbells that only a zealot could possibly love.

Ideally, Helen Gurley Brown weighs her husband after she's finished exercising, but more often than not David Brown wakes up while she's still on the mat, and, in self-interest, catapults himself out of bed and does the deed himself. When this happens, Helen knows, he's about to tell a whopper. "I'll say, 'What is it?' and he'll say, 'The same as yesterday.' I *know* he's lying. And that means I have to get up—well, I usually *crawl* on my hands and knees to the scale, because if you get all the way up you've broken the rhythm of the exercises—and I look. And it turns out the scale is about a pound and a half lower than it should be, and I've got to readjust it and get to the real weight."

"We go through all *that,*" Helen Gurley Brown relates, "and then, if I'm on my feet by then, I hand him a towel when he gets out of the shower. Then I cook him breakfast: sautéed mushrooms, bran muffin, scrambled eggs, vitamins, prune juice, and Mountain Valley water."

Only then does Helen Gurley Brown fix what she grandly calls her own breakfast—an 80-calorie health shake and a packet of twenty vitamins, the first of three she takes each day. Getting dressed is painless for her—this is a woman who not only lays out her clothes for the next day after she does her second round of exercises, late at night, but even knows which favorite Pucci she wants to be buried in.

David Brown has been kissed and sent off to work by now. The No.10 bus awaits. This morning, as she has every morning for seventeen years and intends to do for at least another five, Helen Gurley Brown boards it, observes the women to see if the *Cosmo* girl has changed overnight, and gets out at 57th Street to focus her strange magic and insatiable longings for happiness on whatever heathens still remain. ▬

‘Haywire’

The Last, Desperate Gambles Of a Gentleman Cotton Trader

By Michael Daly

ON THE MORNING OF AUGUST 16, Philip L. Hehmeyer took his usual place at the trading ring of the New York Cotton Exchange and prepared to stake much of what remained of his fortune on a hunch. The opening bell sounded as usual at 10:30 A.M., and there was the usual explosion of waving arms and straining voices as the brokers began buying and selling contracts for the future delivery of 50,000-pound lots of cotton. A few shouts, a few flashes of the hand, and, in half an hour, Hehmeyer controlled 2.6 million pounds of cotton. For half an hour, he did nothing. Then he bid for another million pounds and waited.

Minutes later, the price of cotton began to tumble. By 11:39 A.M., the price had dropped from 67.83 cents a pound to 67.38 cents. At 12:40 P.M., the price hit 66.50 cents. Hehmeyer picked up another 30 contracts. Knowing that each one-hundredth of a cent meant $510, Hehmeyer held his position.

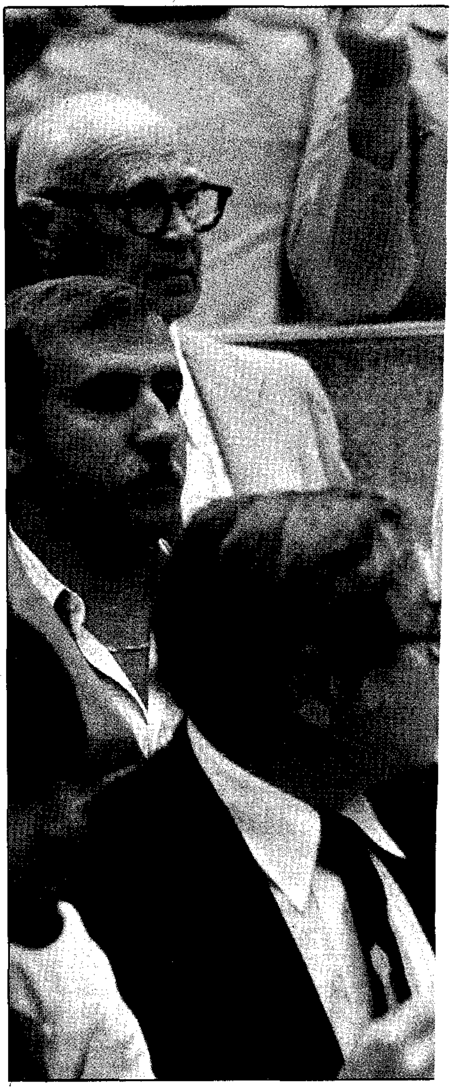
At 1:14 P.M., the number jumped to 66.90 cents, and it appeared that Hehmeyer might be saved. Then, 46 minutes later, the price plunged to 66.08 cents. At the 3 P.M. closing, the number was 66.40. In four and a half hours, Philip Hehmeyer had lost almost $64,000.

Somehow keeping the impassive face he always maintained in the ring, Hehmeyer walked over to his booth and made a few phone calls. Then he strolled off the floor to catch the subway uptown. A clerk named Cindy Williams remembers, “It looked to me like he had been going for the big score, where you make it or you lose it. He was wrong, but he just stayed with it to the end. I said, ‘It wasn’t a very good day.’ He said, ‘No, it wasn’t.’ ”

That was on the Monday of the week that the stock market revived and trading broke all previous records. While Wall Street rejoiced, Hehmeyer stayed in his apartment, on East 62nd Street, and scraped together the cash to make one last play. On Thursday night, he made a small profit on some Hong Kong gold contracts. In the morning, he moved into stock futures. Hehmeyer was convinced that the rally on Wall Street had been spurred by an illusion, and he bet that the market was about to plummet. Instead, the Standard and Poor’s 500 Index leaped nearly three points. Hehmeyer was out $58,803.75. And this was more than he could cover.

A younger Philip Hehmeyer would have shrugged and asked some friends to advance him the money to get back into the action. Over the years, huge swings, of as much as $750,000, had whipped him between wealth and poverty. His first partner disappeared after speaking of suicide. Another associate was battered into retirement at the age of 34. His first clerk quit, saying he “just couldn’t take the ups and downs anymore.” But Hehmeyer had stayed in the ring, becoming a little more frayed each day, even when he was winning.

Now, at the age of 37, Hehmeyer was a senior citizen in the commodities game, and he no longer looked at money as something he could always win back another day. In June, he had been elected chairman of the New York Cotton Exchange; under the southern code



The ring: *Arms wa*

of honor, by which he lived, the chairman does not borrow money on the floor like some kid broker who had tapped out. And he was engaged to be married in just fifteen days; under this same code, a gentleman does not appear at the altar without cab fare.

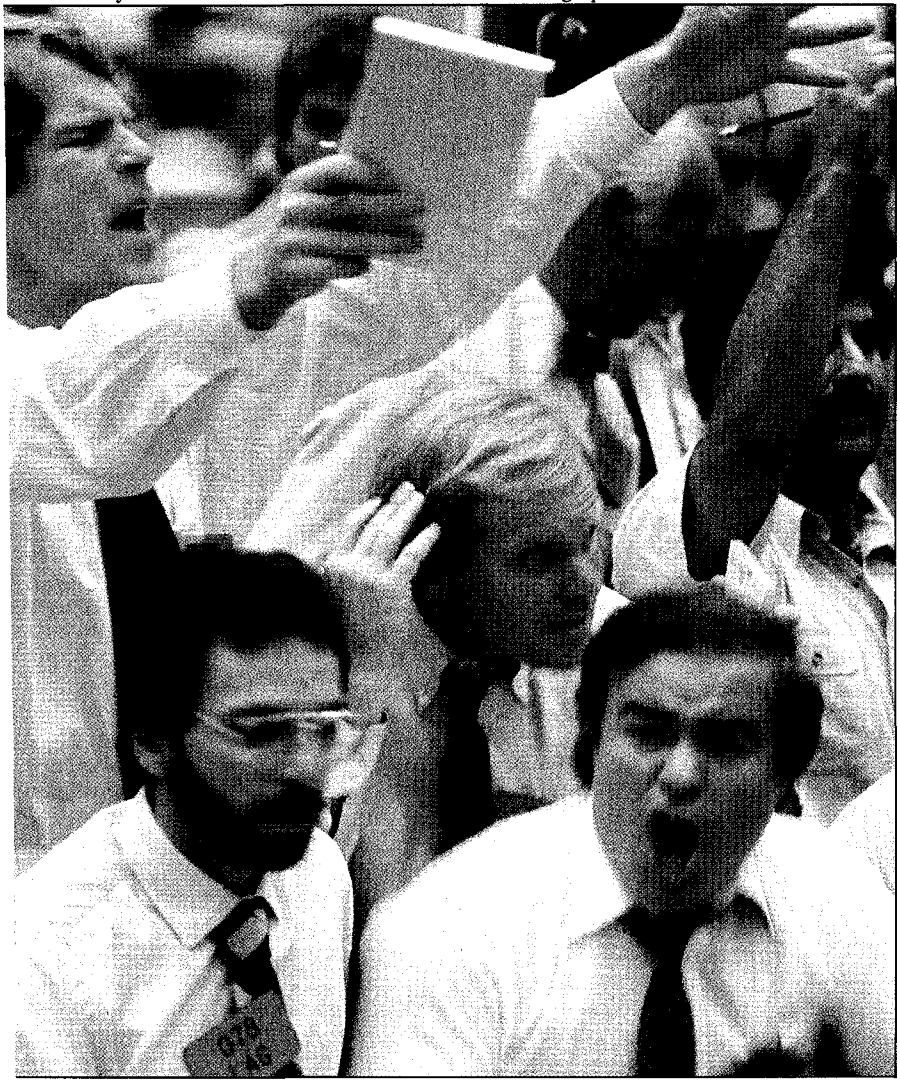
Earlier that day, his broker had said he would come by for a drink after the stock market closed. Hehmeyer had ordered a bottle of scotch and a bottle of rum from Surrey Liquor. Now he began drinking the scotch by himself. When the bottle was three-quarters empty, he took his Ithaca Model 37 pump shotgun into the kitchen. He pressed the barrel against the left side of his chest and fired.

At 10:14 A.M. on August 24, an official rang the bell at the Cotton Exchange and announced that Philip Hehmeyer was dead. The shirt-sleeved brokers milling around the red-carpeted steps of the sunken trading ring stood still. The clerks ignored the banks of phones in the brokers' booths along the far wall. And for a few seconds there was silence in this corner of the 22,000-square-foot hall at 4 World Trade Center that the Cotton Exchange shares with the other commodity markets. Then the brokers crowded around the wood rail of the ring and began shouting the orders that had come in overnight. Another broker took the spot where Hehmeyer had always stood.

PHILIP HEHMEYER HAD FIRST seen New York as a boy, while visiting his grandparents. His father had served as a press aide for Senator Harry S. Truman. He was co-author of a book titled *This Man Truman* and did some writing for *Cue* magazine. He married the former Shirley Key, of Hattiesburg, Mississippi, and settled in Memphis, Tennessee. There, he worked in sales promotion for the National Cotton Council.

Born on January 3, 1945, Philip Hehmeyer was raised in a modest clapboard house on a middle-class block of Palisade Street, in Memphis. A friend named Dan Canale remembers Hehmeyer as an aggressive second-baseman whose academic performance was "desultory." Hehmeyer went to East High School, and he often socialized with the more well-to-do students.

Hehmeyer's family could not afford a swimming pool, so he swam at the homes of those who could. His family did not belong to the nearby Memphis Country Club, but he went to work as a caddie and was occasionally allowed to play the golf course. His brother, Chris, remembers, "Daddy always said that Philip was the type of person who could go out playing with one ball and come back with four or five he had found."



rise as cotton traders strain for the big score in a split second.

otograph by Joe McNally/Camera 5.

In 1963, Hehmeyer was graduated from high school and enrolled at the University of the South, in Sewanee, Tennessee. Known to some as "the Oxford of the South," this was the traditional school for the scions of the Dixie aristocracy. Here, men were expected to wear a coat and tie to class. Professors left the classroom during an exam; to stay would have been considered an affront to the honor of the students. A classmate named Tim Peters remembers that Hehmeyer seemed to slip naturally into "the old definition of a gentleman."

One summer break, he drove a Popsicle truck. Another, he sold brushes door to door. In the evenings, he sometimes played poker. Canale noticed that Hehmeyer had a stubborn streak that led him to stick with a hand when everything told him to fold. Canale says, "If he was losing, you could goad him into double or nothing. You could just keep taking his money. He just didn't want to lose."

In his junior year, Hehmeyer left school. He enlisted in the army and was shipped to Vietnam. There, he was assigned to the staff of the Quinhon officers' club. Canale says, "He learned all about cash registers, and he got good with numbers. He told me the only thing he shot at was some goats."

RETURNING TO SEWANEE IN 1969, Hehmeyer became president of the Sigma Alpha Epsilon fraternity. After graduation, he returned to Memphis and worked three months as a reporter for *The Commercial Appeal*. "He liked writing, but he didn't see enough of a future for himself in that," Canale says. "He had a lot of ambition." Hehmeyer then joined the crew of a friend's sailboat and headed for the Virgin Islands. There, using what he had learned at the Quinhon officers' club, he managed a bar.

After a year, Hehmeyer went back to Memphis. He began spending a great deal of time with a wealthy friend from college named Dudley Weaver. In the fifties, Weaver's father had made a fortune speculating in the cotton market. Then cotton and the other commodities went flat, and the father retired. For more than a decade, the price of cotton had hovered around 30 cents a pound. Now the market was coming alive. The father wanted Weaver to help him stage a comeback. Weaver, in turn, asked Hehmeyer if he wanted to go north and work

“. . .‘He was a very sexy man,’ said one friend. ‘He had

for him and his father as their clerk.

In the fall of 1971, Hehmeyer began working on the floor of the New York Cotton Exchange. An order would come over the telephone from Dudley Weaver in Memphis and Hehmeyer would race to a broker. The broker would then dive into the ring. If it was a sell order, the broker flashed his hand with the palm out. If he was buying, the palm turned in. Hehmeyer learned that this was a game of milliseconds. A broker could be brilliant over a cup of coffee, but he could be a disaster in the ring if his reflexes were not as fast as his mind.

“You're talking about money *right now*,” broker Larry Trapp says. “It is the absolute present. It's life in the fast lane. It's a young man's game.”

BY THEN, HEHMEYER HAD grown into a young man women seemed to find irresistible. He usually wore conservative suits and shirts with a tiny monogram on the pocket. He was tall and lean, and he had eyes that a friend named Peggy Pettus describes as “sparkly.” Pettus remembers, “He was a very sexy man. His voice was mesmerizing, sort of soothing. He had an aura about him. You didn't think he could lose.”

After a few weeks, Hehmeyer heard that a friend from Tennessee named W. Thorpe McKenzie was also in New York. Hehmeyer had first met McKenzie in 1963. McKenzie was a good banjo player, and Hehmeyer could get by on the guitar. They had stayed up all night playing bluegrass, sharing a half-gallon of Indian River vodka. Hehmeyer's favorite song was “The Sunny Side of Life.”

Now, eight years later, Hehmeyer and McKenzie had come north with the same single purpose. McKenzie says, “We were from homes of very simple means. When we got to New York, we were both really hungry. We wanted to make a ton of money. It was an all-encompassing thing.”

When McKenzie visited the building on East 71st Street where Hehmeyer lived, he saw a trail of French fries and hamburger wrappers leading down the hall. The trail ended at the $450-a-month apartment Hehmeyer shared with a former Green Beret who was learning the bond-trading business. Hehmeyer seemed to be thriving on a McDonald's diet supplemented by Winstons and whiskey. He and McKenzie played bluegrass and drank and talked about money. McKenzie was then a stockbroker trainee at Kidder, Peabody & Company. Hehmeyer told him he should trade commodities on the side.

“That's when I first heard about cotton and commodities,” McKenzie says. “I decided it might be kind of fun.”

After six months as a clerk for Weaver, Hehmeyer put down $3,800 for a seat on the Cotton Exchange. He was issued an orange plastic badge marked “HEH 119,” and he began trading for Weaver, McKenzie, and his own account. He proved to be quick and able to juggle several trades at once. Cotton trader Otto Rehders remembers, “Philip had a good poker face. That's what you need. When you win, you shouldn't gloat. When you lose, you shouldn't cry. In the ring, everybody is on their own. I have three sons there. My own kids don't even tell me what they're doing.”

In late 1972, the price of cotton dipped below 30 cents and then skyrocketed. Most of the brokers in the ring were older men who had been dulled by a market that seldom bobbed more than 2 cents in a season and rarely traded more than 200 contracts a day. Now the market was regularly hitting the one-day limit of 2 cents. Thousands of contracts were flying back and forth. And Philip Hehmeyer and Dudley Weaver were young and ready to make their move.

HIS VOICE ALWAYS A LITTLE stronger than most of the others in the ring, Hehmeyer would buy chunks of as many as 300 contracts and then start unloading them. The price would dip. The older brokers would decide that the market was finally returning to the 30 cents of the past and they would start selling. Hehmeyer would buy. The price would soar.

“He [Hehmeyer] was very conscious of the code of the southern gentleman, and in his code of life you win or you lose,” McKenzie says. “You aren't a wimp. You ‘ton’ it or you go out in a flame.”

On some days, Hehmeyer made so many maneuvers that he would still be sorting through his trading tickets at midnight. His clerk remembers, “We'd try to sort out what we did. We didn't even know what we did. It was scary.”

At the age of 28, Philip Hehmeyer became a millionaire. He still ate at McDonald's, and most of the money he scored went back into making even bigger maneuvers in the ring. He could worry later about putting his cash into something more secure than an impulse. McKenzie says, “We both knew you can't do it for very long. . . . You get 200 [thousand] and try to make a mill, try to make a mill into 2 mill. Then you might buy a house or a boat.”

At the end of one month, Weaver had made some $750,000, and Hehmeyer had come away with about $200,000. McKenzie went with them to lunch at the Downtown Athletic Club. As they left, Weaver handed out $100 bills to several bums who were lounging by the entrance to the Brooklyn Battery Tunnel. McKenzie says, “I thought that was the greatest thing in the world.”

IN THE SUMMER OF 1973, COTTON HIT 99 cents. Weaver and Hehmeyer sold their contracts at a huge profit. Then, the price fell to 85 cents. Weaver decided that the market was merely bending its knees for the great leap over a dollar. He bought twice as much as he had held before. Hehmeyer was a bit less reckless. The price promptly dropped to 70 cents. Hehmeyer told McKenzie that Weaver had lost $6 million and was ruined. Hehmeyer himself was down $800,000.

“Philip was shell-shocked,” McKenzie says. “Making a million dollars and then giving most of it back is not exactly a settling experience.”

Later, Hehmeyer visited Weaver's room at the St. Regis–Sheraton Hotel. Weaver sat at a table with an inch-high stack of $1,000 bills on one side and a .357 Magnum revolver on the other. Shortly after that, Weaver vanished. Hehmeyer told McKenzie that Weaver had always seemed fascinated with suicide and had often spoken of it as “heroic.”

“Philip used to just get hounded by people wanting to know what really happened to Dudley,” McKenzie says. “Philip's bottom line was that Dudley killed himself.”

Hehmeyer kept trading. On some days, he stayed home and called his clerk at his booth near the ring, instructing him to leave the phone off the hook. Hehmeyer listened to the trading, and when he sensed it was time to buy or sell he called the clerk at another phone. Occasionally, the market would jump the 2-cent limit at the opening and halt trading. Hehmeyer would hang up, sometimes thousands of dollars richer.

Five or six times a day, Hehmeyer and McKenzie spoke on the telephone. At night they talked again, going over how they had done that day and what they would do the next. In single moments, they won and lost ten times what their fathers had made in a year. McKenzie remembers, “Philip and I were playing it pretty cocky.” They schemed together and they played music together and they drank together. Some weekends, they went hunting. On a bird-shooting trip on the Eastern Shore of Maryland, Hehmeyer picked up an Ithaca pump shotgun.

In August of 1974, Hehmeyer began

an aura about him. You didn't think he could lose'..."

working with a $5,000 bonus Kidder, Peabody & Company had awarded McKenzie. In three months, Hehmeyer ran it up to $144,000. That Thanksgiving, McKenzie went down to Tennessee. He was sitting at the dining-room table with his mother, telling her how well he was doing in New York, when the telephone rang.

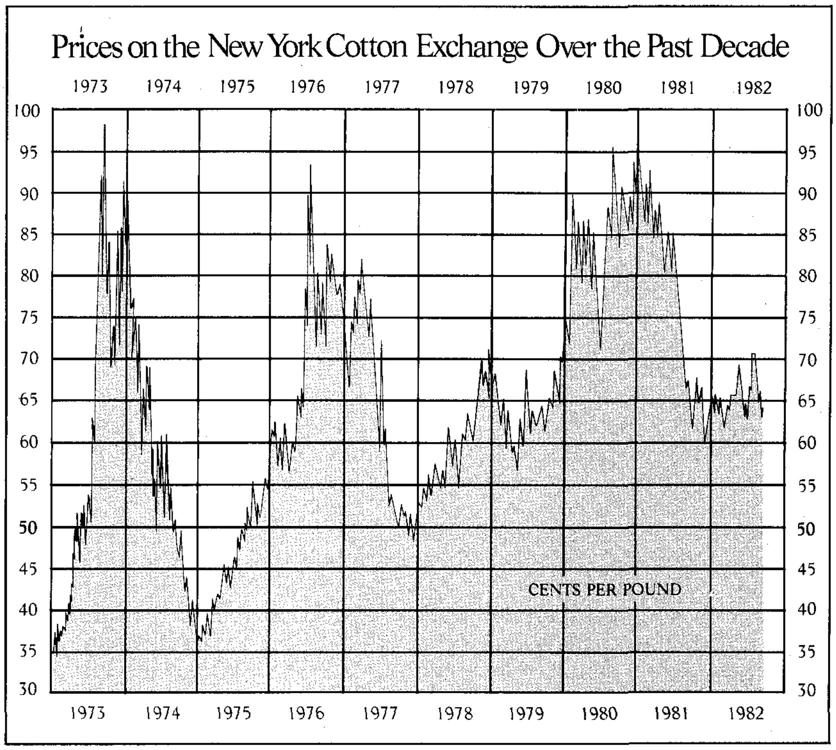
Hehmeyer was calling from the floor of the Cotton Exchange. McKenzie remembers him saying, "We got a little problem up here." Hehmeyer explained that one of the big cotton concerns had flooded the market. In half an hour, McKenzie had gone from being 26 years old and rich to being 26 years old and $30,000 in debt.

"I went back to the table with a hole burning in the pit of my stomach," McKenzie remembers. "I was white, shaking. My mother said, 'What's wrong?' I said, 'Nothing.' "

At the 3 P.M. closing, Hehmeyer had brought McKenzie to within $3,000 of breaking even. McKenzie soon paid off his debt. He never quite recovered his nerve. "I realized early on there were forces out there that were bigger than I was," McKenzie says. "From then on, I always traded as if a big wolf out there I don't know about can eat me up and spit me out. From then on, I always traded a little scared. Philip did, too, but he was always a little wilder than I was."

Fever chart: *When Philip Hehmeyer began trading cotton, the market's steep rises favored his gambling style. But he became, in his own words, "an old-timer" when he was unable to adjust to the declines of recent years.*

Prices on the New York Cotton Exchange Over the Past Decade



DAY AFTER DAY, HEHMEYER returned to the ring. Some of the brokers, "the technicians," used charts of the market's past to predict its future. Others, "the fundamentalists," relied on weather reports and export figures and crop estimates. Hehmeyer tried to take everything into account. He would build up his capital by letting his instincts speed him from one position to another, buying and selling just ahead of the fluctuations of the market. Then he would bet big on a long-term trend. Here, his only serious weakness showed. The same stubborn streak that made him stick with a losing poker hand led him to hold on to a losing position in the market.

"The hardest thing is to admit that you're wrong," Otto Rehders says. "This is not a game to be opinionated in. You've got to respect the action of the market. You get out when the market tells you."

Several times, Hehmeyer was blindsided by forces nobody could have predicted. Once, according to McKenzie, he was holding 100 contracts when a senator from the South called for a ban on cotton exports. For three days, the market went down the limit, and Hehmeyer lost $350,000. Then the Department of Agriculture reported that no such ban was being considered. The price jumped back up. McKenzie says, "He was even, but not the same. That eats your heart out. It affects your brain. You're not the same after that."

IN 1978, HEHMEYER'S CLERK STOPPED working with him. The clerk remembers saying, "I love you, Philip, but I need something stable." Hehmeyer hired a new clerk and kept hitting the market. Once, he tapped out and went to McKenzie. By this time, McKenzie's more conservative style was making him wealthy. McKenzie wrote Hehmeyer a check for $50,000. Three weeks later, he paid the money back. Hehmeyer's intensity during these shuttles between success and ruin caused the clerk to start calling him "Haywire."

This same intensity carried into much of the rest of his life. When he played backgammon at the Racquet & Tennis Club, he didn't roll the dice out of the cup; he rocketed them. His strategy on the golf course was to smack the ball as far as he could. A broker named Larry Trapp says, "He hit the ball as hard as a pro, though not always in the right direction." Although he still considered himself a Southerner of the Sewanee model, Hehmeyer also saw himself as a New Yorker, and he became what Tim Peters calls "a rabid Yankees fan." When a game was on television, he pulled on his Yankee hat and ignored all else until the final out. During bluegrass-music sessions, Hehmeyer strummed the guitar so hard that he scarred the wood with the pick. McKenzie remembers, "He never worried about being in tune. He said, 'Just play real hard and sing real loud. Forget tuning.' "

With the frenzy came a fraternity-house sense of fun. Hehmeyer sometimes took friends up to his uncle's house in Westport, Connecticut. He had set up lights on the front lawn, and he would wake everybody for pre-dawn croquet games. Tim Peters recalls, "We had some mean croquet games at 3:30 in the morning." Each year, Peters and Hehmeyer were hosts of the "Tequila Open" at a public golf course on Nantucket. At each hole, the winning twosome was forced to drink a shot of tequila. Peters remembers this as "a pretty good way of handicapping."

In the spring of 1979, Hehmeyer headed south to fish for tarpon off the Florida Keys. His guide was a refugee from Wall Street named Michael Col-

“. . .Hehmeyer said he might be too battered to continue

lins. The stock market had given Collins an incipient ulcer at the age of 23. He had come down for a vacation in 1974 and had never returned. If Collins had had any doubts about leaving New York, he lost them when he later watched Hehmeyer take a nap.

“All of a sudden, it sounded as though a thousand crickets were in the room,” Collins says. “He was grinding his teeth. I asked him later, ‘What does your dentist say about that?’ Philip said, ‘He tells me to get another job.’ ”

At 5 A.M., Collins would drag Hehmeyer out of bed and head out across the shallows where the tarpon run. Hehmeyer would breakfast on a Bloody Mary with Alka-Seltzer and extra hot sauce. Then he would grab a pole. With every cast, he seemed to hook a fish. “He had outrageous luck,” Collins says. “Rolling the dice and having them come up seven three times was an important part of his personality.”

On one hunt for tarpon, Hehmeyer asked Collins what made him decide to head for a particular spot in the 1,000 square miles of shallows around the Keys. Collins said that he took into account the weather, the time of year, the tides, the barometric pressure, and the phase of the moon, and then followed a gut instinct he called “the hum.” Collins remembers Hehmeyer saying, “I know what you mean. I get the same feeling trading. In trading, sometimes things are working so right I can feel what’s going to happen. Sometimes I just feel it when it’s ready to go.”

At the end of the year, a drought helped trigger a boom in the cotton market. In nine months, cotton jumped from 65 cents to 97 cents. Hehmeyer made a half-million dollars. By then, he had moved to a floor-through apartment in a brownstone on East 62nd Street. His regular drinking spot was a nearby bar called Truffles. There he met a man who made ties studded with flashing lights. Hehmeyer commissioned the man to make him a trading hat.

When the trading got hot, Hehmeyer would call to his clerk, “Get the hat out.” Then Hehmeyer would appear at the ring wearing a black visored cap with flashing red lights. His clerk, Jimmy Reichert, remembers, “He’d get in there and say, ‘Take ’em. Buy ’em.’ He was hot stuff. Working with him was like going on a roller coaster. It was a never-ending trip of ups and downs.”

One afternoon, Hehmeyer had lunch with McKenzie at a health-food restaurant near Hanover Square. McKenzie had picked up 235 contracts on the cattle market. He had left his office fifteen minutes before the 1:45 P.M. closing, certain that he had made about $150,000. He remembers, “I was sitting there with a horrible knot in my stomach, watching the clock on the wall, praying for it to go to 1:45. I realized for the first time it hurt as much to make it as to lose it.”

That winter, Hehmeyer went back to Florida to fish. He spoke to Collins about quitting the cotton business and buying a sailboat. Collins took him to inspect a 43-foot Gulf Star that was for sale. Collins says, “Phil always said trading was a young man’s game. He told me, ‘You burn out at this at a certain age. There’s something missing. I want to get out before I burn out.’ ”

Returning to New York, Hehmeyer hit the ring again and seemed to forget about the Gulf Star. Collins visited New York and stopped by the Cotton Exchange. He watched Hehmeyer take a deep breath and stride into the ring to pick up 50 contracts. Collins says, “He felt in control in the pit, and he *was* in control in the pit. Everybody was watching him. He was like a big cat, sensitive to all the movements around him.” Collins went out with Hehmeyer for a few drinks. At the end of the night, Hehmeyer stood on Park Avenue with upraised arms. The man who had kept such perfect control in the ring began screaming incoherently at the moon.

The market began a nine-month slide to 65 cents. Now Hehmeyer again began losing much of what he had made. He seemed to grow desperate, and he began dabbling in other commodity markets. One morning, he called his broker and told him to sell one contract of each of the major commodities. That day, the entire market fell, and Hehmeyer made a good score. In many of the other maneuvers, he lost.

“He was a guy who couldn’t sit still,” McKenzie says. “He wasn’t getting anything out of cotton, and he began trading other markets he didn’t know very much about. He thought he could figure out the universe, that by superior intellectual effort, by reading the New York *Times* and *The Economist* and topical books, he could figure it out. He would watch *The CBS Evening News* and in the morning go trade gold.”

Several times, McKenzie warned Hehmeyer to stick to the one market he knew well. He also reminded him that a good trader steps back when he is in a slump. McKenzie remembers that Hehmeyer would tell him he was right. Then Hehmeyer would go right back to trading gold and financial futures.

In the summer of 1981, Hehmeyer toured the Cotton Belt and came back convinced that there would be one of the smallest crops in years. He apparently failed to consider the equally small demand by the textile industry. Collins says, “He said, ‘It’s very simple. There’s no supply and it’s got to go up. It’s got to—no other way.’ I remember him raging. But it kept going down.”

At a wedding in Chicago, Hehmeyer met a 24-year-old woman named Susan Carr. She was the daughter of a prominent cotton grower in Clarksdale, Mississippi, and if Hehmeyer’s life was a roller-coaster ride, hers was a stroll in the sun. Carr was relaxed, and she seemed to have a soothing effect on Hehmeyer. Dan Canale says, “He said, ‘This is the girl, I’ve finally found the girl.’ ”

In December, Hehmeyer announced that he planned to get married. This signaled the end of a remarkable bachelorhood. McKenzie had once seen him with one girl friend after dinner, a second late that night, and a third early the next morning. The womanizing stopped and the drinking slowed when he fell in love with Carr.

“He felt he should make a change and settle down and put his nose to the grindstone, which wasn’t his style,” Collins says.

Month after month, the price of cotton hovered around 65 cents. Hehmeyer kept trading. And he kept losing. Collins says, “It was a nowhere market, and there was nothing he could do to change it. I would feel the same way he did if all the fish disappeared, if I went to all the right flats and made all the right moves and the fish had all gone to another ocean.”

In March, Hehmeyer and McKenzie got together to play bluegrass. With McKenzie singing high and Hehmeyer singing low, they worked out the harmony for a tune called “Love Please Come Home.” They sang the song for two hours, and for that time they might have been teenagers back in Tennessee. Then the music stopped and they were back in a life that was throwing a kind of shadow between them.

“We came at the same time and did the same thing,” McKenzie says. “I won and he lost. That really made him feel uncomfortable. He had a lot of pride.”

That June, Hehmeyer was nominated for chairman of the New York Cotton Exchange. His fiancée remembers that he was unable to sleep the night before the election. And as his engagement had made him tone down his social life, the election had apparently left him resolved to take a more considered approach to trading. It would not do for the chairman to continue to be known as

work. His gun began moving around the apartment...”

“Haywire.” Collins says, “He represented the exchange, and he felt he had to clean up his image. He said, ‘For one thing, the chairman can't go broke.’ ”

That same month, a hailstorm hit the Texas cotton fields. The market woke up for a few days and then slipped back to sleep. The chairman of the exchange kept losing. His instincts seemed to fail him. Jimmy Reichert says, “He always had uncanny instincts, but the last couple of months his instincts didn't seem to be there. He broke the rules of a disciplined trader; when you're on a cold streak, you step back for a few days and get a feel for the market.”

Southern hospitality: *Hehmeyer, with fiancée Carr and friends, liked to party.*

BY JULY, HEHMEYER WAS TELLING his fiancée that he was suffering a “mid-life crisis.” He said he might be too emotionally battered to continue as a trader. His shotgun began moving around the apartment. One day, Carr saw it propped in a corner. Then it was back in the closet. Another day, it was out of its Leatherette case. Then it was back in the case. At a Cuban restaurant, Hehmeyer echoed the words of Dudley Weaver and told Carr that he thought suicide was “a heroic act.” Carr said that it held no romance for her; she considered it a selfish act. She told him to think of his parents.

Then came that Monday in August when Hehmeyer made his final appearance at the ring. He had first stepped onto the floor eleven years before. The older brokers had been unable to adjust to a booming market, and for a time Hehmeyer had been the hottest thing in the ring. Now Hehmeyer was, in his own words, “an old-timer,” and he found himself unable to adjust to a market that was no longer booming. The younger players knew to maneuver patiently for a small profit. Hehmeyer lunged for the big score.

“Ten years later, Philip was no better off,” McKenzie says. “He was as ravaged as I feel, and he didn't have anything to show for it.”

When he got back to the building on East 62nd Street, Hehmeyer told his fiancée that he had written a note on the subway. He smiled and pulled a piece of paper out of his pocket. She later said that the handwriting was scratchy and she could make out only something like “I just can't do it all again. I can't take on the responsibility again.” Then Hehmeyer crumpled the note and put it into his coat pocket.

On Thursday, Carr left for Mississippi to prepare for the wedding. As the taxi pulled away from the curb, she caught a last glimpse of Hehmeyer standing on the sidewalk and waving. Later, Hehmeyer called Dan Canale and asked to borrow $5,000. He told Canale that the financial crisis in Mexico would eventually trigger a worldwide monetary crisis. Using financial writer Adam Smith's metaphor, he compared the dollar to Tinkerbell in the play *Peter Pan*. Canale remembers, “He said, ‘What's going to happen? What's finally going to happen to the money?’ He said, ‘All it takes is for us to stop clapping, to stop believing.’ ” Canale said he would wire the money to Hehmeyer's bank in the morning. He heard Hehmeyer say, “I think I'm going to be okay.”

Overnight, Hehmeyer traded gold on the Hong Kong market and made $6,000. In the morning, he called his broker, John Cooper, and bet his money on stock futures. At 11 A.M., cotton broker Larry Trapp called and said that he would be attending the wedding. Trapp remembers Hehmeyer saying, “That's super, we'll have a great time.”

At about 1:30 P.M., Jimmy Reichert telephoned. Reichert remembers, “He said he was doing a little trading. I thought he was relaxing around his apartment.” At 3:45 P.M., Tim Peters called and invited Hehmeyer to his house on Nantucket for a final bachelor weekend. Hehmeyer told Peters he would try to meet him at the airport for the 5:40 P.M. flight, but not to wait.

At 4 P.M., the market closed. A half-hour later, John Cooper rang the bell at the apartment on East 62nd Street. There was no answer. The broker called from the pay phone across the street and then left. Cooper tried to reach Hehmeyer on Saturday and again on Sunday. On Monday afternoon, the broker called Hehmeyer's landlady. The landlady went into the apartment and saw two bare feet sticking out of the kitchen doorway. Hehmeyer lay on his back. He was wearing a Lacoste shirt and khaki pants. The shotgun was under his left leg.

An hour later, Jimmy Reichert walked into the apartment. On a blackboard hanging near the doorway to the kitchen, Hehmeyer had written, SOMEBODY HAD TO DO IT. SELF-AWARENESS IS SILLY. Usually, Hehmeyer's handwriting was illegible. The words on the blackboard were neatly lettered. “It was not the handwriting of somebody who was drunk,” Reichert says. “I think he wrote it before he started drinking, and the more he saw it the more it became real.”

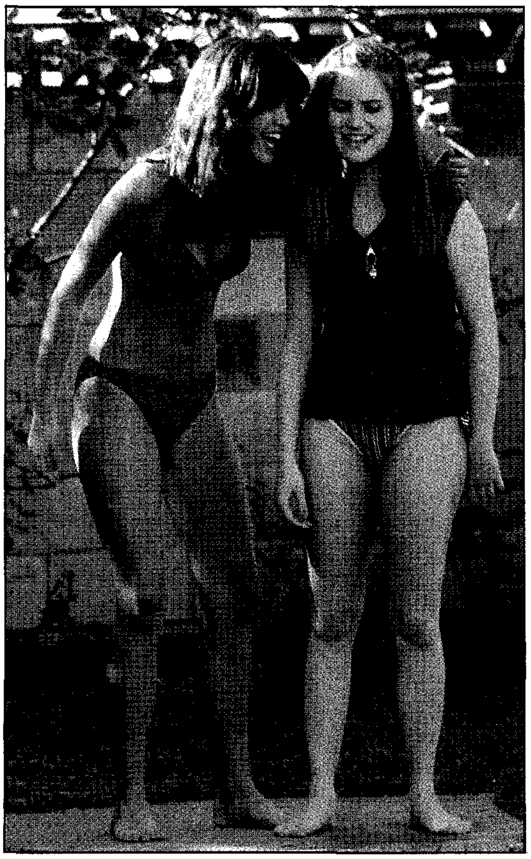
That Thursday, Hehmeyer was buried in Caldwell, New Jersey, next to the grandparents who had first shown him New York. At the burial, McKenzie stood a few feet from Hehmeyer's parents. The father placed his hand on the mother's hand. The father then withdrew his hand. A moment later, the hand returned. McKenzie says, “They were two people whose hearts had been wrenched out. They were trying to console each other, and they just couldn't.”

A few days later, McKenzie sat in his living room listening to a recording of the song he and Hehmeyer had harmonized on the last time they played together. McKenzie sang along for a verse. Then he began speaking of the time when the market regularly jumped up to the 2-cent limit, a time when fortunes were made in an instant. In those days, McKenzie said, nobody seemed more alive than Philip Hehmeyer. ■

Movies/David Denby

GROWING UP ABSURD

"...*Fast Times at Ridgemont High* is an auspicious debut— a charming, rueful film about teenage sex in California..."



Girl friends: *Phoebe Cates, Jennifer Jason Leigh.*

IN **Fast Times at Ridgemont High,** Stacy Hamilton (Jennifer Jason Leigh) is busy losing her virginity in a baseball dugout somewhere in the San Fernando Valley when she notices what's above her—a naked light bulb and some graffiti in black (SURFER NAZIS, it says). The director, Amy Heckerling, has done something that most male directors wouldn't think of: She's pointed the camera at the ceiling during Stacy's willing but less than joyous initiation. The shot is brief, but it makes its point about the dead, alienating thing that's happening to Stacy as she lies on the dugout bench. A high-school freshman, Stacy, fifteen, finds herself in this ungrateful position because she's been listening to her friend and mentor, Linda Barrett (Phoebe Cates), who is beautiful, older (a senior), and apparently very sophisticated. Linda, who works with Stacy at a shopping-mall pizza parlor, is shocked at Stacy's lack of experience ("God, Stace, you're fif*teen!*"), so Stacy finds herself a boy right away. The sex is more painful than anything else, but she feels she's a mature woman now.

Jennifer Jason Leigh hasn't quite shed her baby fat yet. With her long blond hair and adorable smile, she's pretty in a slightly dumpy way, but she becomes positively beautiful as she wills herself into a trancelike seductiveness, luring boys from school into her house. First there's Mark "Rat" Ratner (Brian Backer), a timid lump with a sheepish Woody Allen smile who dons a tux every night for his job as a ticket taker at the movie theater on the other side of the mall. When Rat panics at her bedside and flees, she puts the moves on his slick and showy friend, Mike Damone (Robert Romanus), who thinks of himself as the campus Mr. Cool. Mike has a prancing rhythm to his walk and an obnoxious smirk, but he turns out to be rather skittish, too.

The boys are seen with a sympathetic but skeptical feminine eye, and perhaps only a woman could bring out the sick, puzzled expression on Stacy's face when Mike runs away from her. Stacy knows she's supposed to be responding to the grandeur of her new situation, but so far she hasn't had an instant's pleasure. All of this is ruefully comical: Stacy is a nice girl who wants only to be accepted, and everything goes wrong for her.

From the ads, you might get the impression that *Fast Times at Ridgemont High* is another raucously blue, beer-party celebration of raunchy teens, like the repulsive big success *Porky's*, but it's actually very sweet—a fresh, funny exploration of adolescent anxieties and confusions. Set in the school-and-shopping-mall teen world north of Los Angeles, the movie is an adaptation of Cameron Crowe's book about his undercover "return" to high school (he was 21) in the fall of 1979. Perhaps Crowe, who wrote the screenplay himself, provided such quintessentially male moments of humiliation as Rat's shameful retreat from Stacy's house, but the overall tenderness of the movie—the curiosity combined with delicacy, the emotionally specific responses to sex—comes out of Heckerling's direction. It's her first feature—an auspicious debut.

Fast Times at Ridgemont High is composed of short comic vignettes about kids bluffing and faking and competing for sexual status among their friends; the bluffs lead to a quick collapse and terrible embarrassment, which the movie defines as the basic emotion of teenage sex. Stacy and her friends are shucking off their clothes before they've explored friendship or the pleasures of courtship or romance—a theme that is developed satirically, not as a moral judgment. Amy Heckerling is the right person to direct sex farce: She brings real heat to these hasty encounters, and yet she never falls into a trance herself—we always know what the characters are feeling and why.

The young actors are fresh—rounded up from TV, theater, modeling—and the settings are fresh, too. At the beginning of the summer, on vacation in California, I dropped into a shopping mall in the northern part of the Valley (not the one in the movie, which is in Sherman Oaks). The mall had over 100 shops—not just the usual clothing stores and movie six-plex, but also an Italian-shoe store, a Belgian-waffle parlor, two taco stands, a bratwurst house, a French bistro with red-checked tablecloths. Each store had its distinctive décor (the wood on the walls was variously aged, gnarled, pockmarked, or natural), and each décor made reference to something genuine that existed somewhere in the world (in Paris, in Florence, in New York). Since there was no place else to go (the town was an instant condo nightmare, with rows of tan-and-brown houses), this collection of cultural images really was the entire world for the kids who lived there. Leaving the mall, I got myself all worked up wondering how the kids in that town could possibly know what a real neighborhood felt like, a place that had some flavor and culture of its own ... wouldn't they be stunted forever?

Of course, it's easy for New Yorkers on holiday in California to flip out, receiving intimations of the Apocalypse on the freeways or under the palm trees.

The filmmakers, on the other hand, don't see the mall as the end of civilization, only as the latest in teen scenes—a place for kids to work, hang out, and flirt. Nothing much is made of it, but nearly all of them have jobs there (presumably, in hard times, allowances have been cut off) serving pizza or flipping hamburgers. The only one who doesn't is Jeff Spicoli (Sean Penn), a stoned surfer so utterly wasted by drugs that he can barely utter an intelligible sentence. Penn, who has stringy hair and a mean little mouth, is marvelously swinish; he's the biggest laugh getter in the movie, but his Jeff is also the least important of the kids. No one wants to have anything to do with him (he's too far out of it), except for the fiercely professional history teacher, Mr. Hand (Ray Walston, in a serious, steely performance), who is so appalled by Jeff that he makes reclaiming him a special project.

Ridgemont High is a comedy about the normal crises of growing up in America. The filmmakers' point about the mall is that the kids have taken it over and turned it into a high-school cafeteria; they'll survive the mall and bad sex and maybe even get something out of school. The movie is part of the new conservative spirit in the country: No one rebels, no one is even restless or dissatisfied. Amy Heckerling keeps the material vignettish and small, and she and Cameron Crowe resolve the characters' stories by rewarding the good-hearted and punishing the smug. The movie is slightly goody-goody, yet it's charming. If Heckerling had given it a distinctive rhythm and a formal style—something comparable to George Lucas's neon-on-black design for *American Graffiti*—she might have made a classic. At this point, she doesn't have much interest in the sensuous or kinetic elements in filmmaking, but she's got something else that often eludes more exciting directors—an instinctive intimacy with her characters that brings you close to the screen.

osepha IS A MOROSE FRENCH DRAMA bout two actors (Miou-Miou and laude Brasseur) who are married to ach other and whose lives are coming part onstage and at home. Written and irected by Christopher Frank, *Josepha* ffers some acridly funny insights into he humiliations of a marginal career in he Paris film and theater world. Acting efore a nearly empty house, Miou-Miou denounces the play, baring her reasts to hold the few remaining spectators. But the rambunctious wit soon isappears, giving way to that clipped, nigmatic style that the French always onfuse with elegance. Characters puff ndless cigarettes, speak in curt phrases, nd reveal nothing but the force of eir pride.

WE MAKE THE FINEST CLOTHES IN NEW YORK—
ASK ANYONE WHO WEARS THEM.

Our fabrics come from the best mills in the world. Our clothes are tailored carefully, by hand, backed by 84 years of manufacturing experience.

We alter impeccably—free of charge—(except skirt lengths.)

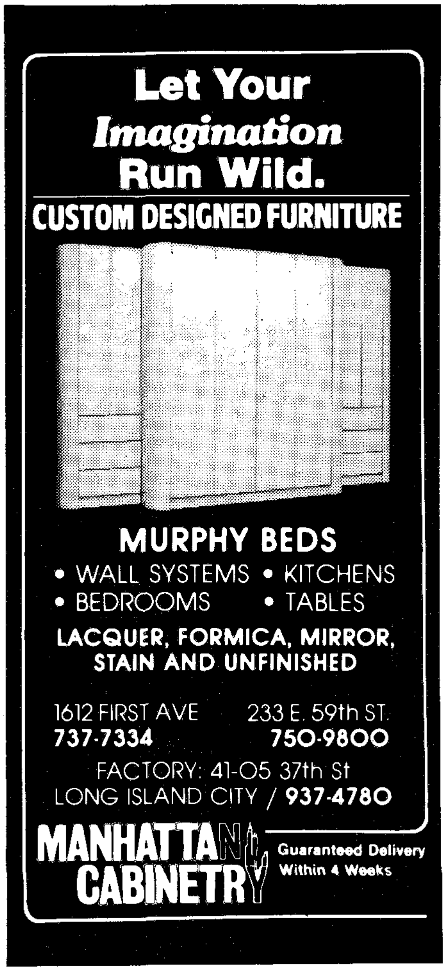
We extend ourselves to give you maximum service because we would love to keep you as our customer.

Men's wool sport jackets . $74.95 to $105.95
Ladies wool sport jackets $112.95
Men's suits from . . . . . $129.95 to $194.95
Ladies suits from. . . . . $134.95 to $174.95

Eisenberg & Eisenberg

On the 11th floor at 149 Fifth Ave.
(21st St.) 674-0300
Daily 9 to 6—Thurs. till 7
Sat. till 5, Sun. 10 to 4
Visa & Mastercard

His Jacket: $89.95
Hers: $112.95


Let Your Imagination Run Wild.
CUSTOM DESIGNED FURNITURE

MURPHY BEDS
- WALL SYSTEMS • KITCHENS
- BEDROOMS • TABLES

LACQUER, FORMICA, MIRROR, STAIN AND UNFINISHED

1612 FIRST AVE 737-7334
233 E. 59th ST. 750-9800
FACTORY: 41-05 37th St
LONG ISLAND CITY / 937-4780

MANHATTAN CABINETRY
Guaranteed Delivery Within 4 Weeks

Paris in New York!

N.Y.'s Newest, Most Exciting Nightclub!

The wildest, happiest, funniest, sexiest floor-show this side of Paris. Fine French Cuisine served for lunch and dinner. And dancing 'till dawn! No Cover with Dinner!

Open 7 Nights
Shows 9:30 & 11:30
Jackets Required.
Valet Parking.

Café Versailles
151 East 50th St. NYC 753-3471/3884

Music/Peter G. Davis

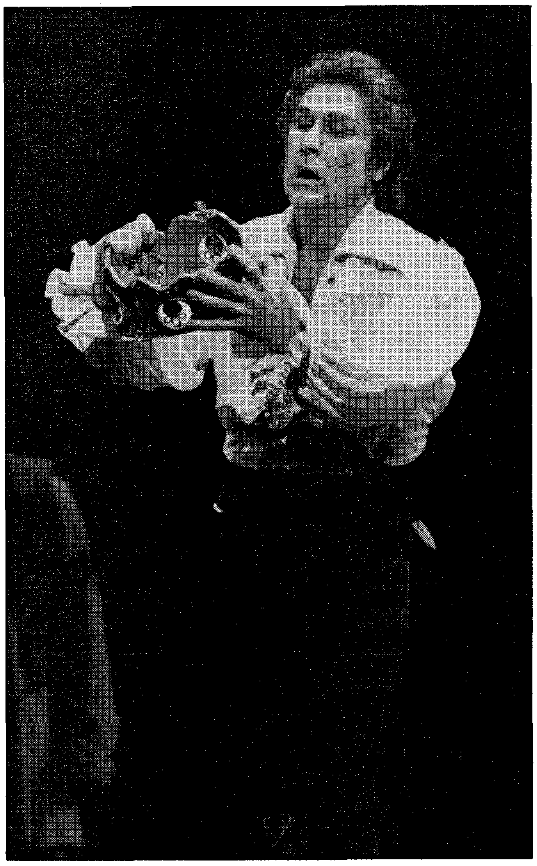
FRESH 'HAMLET,' FLAT CHAMPAGNE

"...*Hamlet* works surprisingly well. It looks like the City Opera has come up with a palpable hit, and high time, too..."

MANY PEOPLE NO DOUBT ARRIVED AT the City Opera's opening-night performance of Ambroise Thomas's **Hamlet** ready for a good laugh. What could be more ludicrous than seeing Shakespeare's drama bowdlerized by a pair of hack librettists, rearranged to suit the creaking conventions of nineteenth-century Parisian grand opera, and set to music by one of the era's lesser talents (remember how Thomas trivialized Goethe when he covered *Mignon* with his sugar-coated tunes?). Besides, look at the two numbers from *Hamlet* that just barely survive in the concert repertoire: a jolly drinking song for the melancholy Dane and Ophelia's florid mad scene. The heroine's big display piece is so spectacular that some performances used to ring down the curtain with it—after that tour de force for the prima donna, Hamlet's fate could only be an anticlimax. As a matter of fact, the opera's original ending did find the Prince alive, crowned king, and prepared to live happily ever after. Perhaps audiences were willing to put up with this sort of nonsense 100 years ago, but why was it necessary to exhume such a dated curio in 1982?

Well, some people may still be snickering, but those killjoys probably never liked opera very much anyway. Certainly, *Hamlet* suffers in comparison with Verdi's *Macbeth*, not to mention his *Otello* and *Falstaff*, but on its own terms the piece works surprisingly well and the best scenes deliver a genuine theatrical impact. If the music is not consistently inspired, it almost always rises to the passion of the moment and gives the singers plenty of expressive opportunities. Beyond that, the City Opera's production, borrowed from San Diego, is an effective one—it looks like the company has come up with a palpable hit, and high time, too.

Thomas was no innovator like Berlioz, nor was he one to extend traditional operatic forms like Verdi. He gladly accepted the basic conventions of French grand opera in 1868, and he made the most of them. The astonishing part about *Hamlet* is how much Shakespearean power actually does survive. True, a lot had to go—Polonius and Laertes are little more than walk-on roles—and the love interest between Hamlet and Ophelia threatens to take over the entire action in order to satisfy the expansive lyrical demands of romantic opera.



Prince of the City: *Sherrill Milnes as Hamlet.*

Thomas even makes capital out of this. Without unduly slighting Hamlet's central purpose—wreaking vengeance on his murderous uncle—the composer manages to build up the Ophelia relationship with musical sequences of tragic poignancy. The pair has a love duet with a tender theme that recurs at telling moments, most eloquently of all when Ophelia is drawn to her watery grave by a bewitching offstage chorus of siren spirits. In this context, even the "happy" ending carries a certain conviction as Hamlet accepts the crown with a despairing cry: "My soul is in the tomb, alas, yet I am king." The City Opera elected to use the alternate "tragic" ending that Thomas wrote for Covent Garden in the hope of appeasing offended British sensibilities—a mistake, it seems to me, since in the opera all the dramatic reasons that lead up to Hamlet's death have been removed.

I also wonder why it was felt necessary to sing the opera in English. The customary rationale—to help listeners through the intricacies of an unfamiliar work—can hardly apply here. Everyone knows the plot of *Hamlet*, and the opera follows the general outline of the play faithfully enough. Beyond that, hearing this opera in the vernacular can only magnify its flaws for an English-speaking audience. The last thing we want to be reminded of is how far Barbier and Carré, the librettists of the opera, strayed from the Bard in constructing their workaday verses—when such familiar Shakespearean lines as "frailty, thy name is woman" and "to be or not to be" suddenly surfaced, the urge to smile condescendingly became almost irresistible. Andrew Porter's translation is a graceful one on the whole, but an opera like *Hamlet* fares best when distanced from its source, treated like the period piece it is, and sung in the original language.

With this production, the City Opera lured Sherrill Milnes back to the company, where he began his New York career almost twenty years ago. A lot of rumors circulated when Milnes canceled his engagements last season to take a year's rest, so it was gratifying to have him back in such excellent form. He not only sang Hamlet with newfound ease and tonal freshness, but his entire performance had a feeling for nuance and detail that he has seldom cultivated in the past. This Hamlet was as lithe and virile as any Shakespearean actor's, while Milnes skillfully manipulated the beautiful timbre of his voice to delineate every one of the character's volatile moods. Hamlet used to be a showcase for many great baritones of the past—Jean-Baptiste Faure, Titta Ruffo, and Maurice Renaud—and Milnes proved himself to be more than a worthy successor.

Photograph by Beth Bergman

As Ophelia, Ashley Putnam finally found a vehicle tailored to suit her talents—she has lately tackled far too many roles beyond the capacities of her lyric coloratura soprano. The mad scene has been recorded by numerous former divas, from Nellie Melba down to the present general director of the City Opera, and if Putnam did not exactly efface any memories, she at least sang the notes expertly and created an affecting characterization.

Thomas was not especially kind to the rest of the cast. Gertrude has one good opportunity—the tense confrontation with her son, a splendid scene that shows how much the composer learned from Verdi's *Don Carlo*, which had its Paris premiere the year before *Hamlet*—and RoseMarie Freni made the most of it. Robert Hale's thready bass served Claudius well enough, and David Eisler did as much as is humanly possible to bring Laertes to life.

Fabrizio Melano's staging dispensed with some of the fancier spectral gimmicks that Tito Capobianco devised for the San Diego production—all to the good. This was clean, straightforward direction that kept the stage orderly but lively, never preventing the performers from expressing their own personalities. Carl Toms has designed another one of those circular affairs that never stops turning—please, a moratorium on such hings. This set did serve a sound funcional purpose, though, efficiently suggesting Elsinore's ominous nooks and crannies. In the orchestra pit, Bruno Rigacci had a firm grasp on the score, ensibly pruned to eliminate most of the musical padding.

All in all, this thoughtful revival gave *Hamlet* the serious and respectful treatment it deserves. Now, I, for one, would like to see the same composer's *A Midummer Night's Dream*, which numbers Falstaff, Queen Elizabeth, and Shakespeare himself in the cast. But perhaps we shouldn't press Thomas's luck that far.

HE CITY OPERA'S ABBREVIATED PREseason of operetta featured a new staging of Lehar's **The Merry Widow**, which ran for a week with a double cast of rincipals. The production was attracvely gift-wrapped, but the company eglected to put any presents in the box. Helen Pond and Herbert Senn designed raditional operetta garden and allroom sets—quaint but colorful ackdrops, artfully painted to create a lever three-dimensional effect—and he cast looked just fine in Suzanne Mess's elegant turn-of-the-century costumes. Even the orchestra, under Scott ergeson's direction, sounded luscious in the State Theater's improved coustical environment. For all the peretta's handsome trimmings, this *Widow* still turned out to be a crushingly dull show.

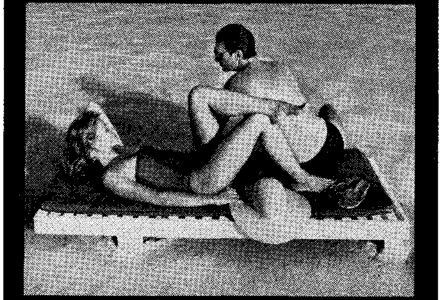
Granted, recapturing the *fin de siècle* flavor that made *The Merry Widow* so wickedly erotic back in 1905 is not easy, but Bill Gile's routine blocking and dreary comic inventions never came close. The love-hate duel between Danilo and Sonia should create a *frisson* every moment the couple meets onstage, while the openly adulterous Camille-Natalie affair should ooze with sensuality. Only the most tired businessman would have been titillated by the City Opera's stale pair of lovers. Lehar's bittersweet music describes the sexual tensions in graphic detail, but the piece depends on stylish singing actors with perfect timing and a genius for sophisticated comedy to keep any intelligent audience interested in so much suggestive foreplay.

Possibly a bit of directorial assistance might have kindled a fire under the performers, although in most cases that seemed like hoping for a miracle. The widow's carefully prepared grand entrance in Act I is virtually surefire theater—or so I thought until Elizabeth Hynes wandered listlessly through the door. A lovely blank presence with a sweet voice, she remained maddeningly impassive throughout the evening. Her replacement in the second cast, Karen Huffstodt, showed a few welcome vital signs that might have added up to something more specific had anyone told her where to focus her energies.

Alan Titus, an old hand at Danilo, played the role with debonair insouciance, although his baritone now sounds uncomfortably stretched by the music. His successor, Louis Otey, sang awkwardly and walked through the part in an utterly charmless fashion. Another piece of inexplicable City Opera casting found Susanne Marsee, a mezzo, in a role that calls for a light soubrette. Carol Gutknecht made a more suitable Natalie—or would have, if she had been encouraged to act rather than mug. As Camille, Bruce Reed at least projected his juicy love song with a heady tonal vibrancy, a considerable improvement over Joseph Evans's muffled tenorizing. Given the facelessness of the production as a whole, though, a small plus here and there only made a ripple in the prevailing lethargy.

The broadly drawn buffo characters were deftly handled by Jack Harrold (Baron Popoff) and James Billings (Nisch), but these dated comic-opera cartoons are not what keeps *The Merry Widow* alive today. The operetta's irresistible fizz depends on a director in touch with the work's nostalgic charm and on effervescent performances by the four romantic leads. Without them, Lehar's delicious musical champagne tastes very flat. ▬

YOU WON'T NEED ANYTHING MORE THAN EACH OTHER.



You won't even need to carry money because all your meals, accommodations, cocktails, wine, and virtually every outdoor activity under the sun – tips included – are part of your all-inclusive getaway vacation for two. Slip into Sandals, with the most magnificent private beach in all of Jamaica. But remember – you can't come here alone. You have to bring someone you love.

Sandals
Montego Bay, Jamaica
THE PERFECT WAY TO HIDE AWAY IN JAMAICA.
For more information, contact your Travel Agent or call toll-free 1-800-327-1991.
In Florida 305-271-0045.

Guido and Roger of the Italian Pavilion proudly cherish its legendary ambiance, cuisine, service and clientele.

Italian Pavilion
24 West 55th St
(Just off Fifth)
Lunch & Dinner Mon-Sat
Facilities for Private Parties
Reservations:
PL 3-7295 JU 6-5950

Books / Morris Dickstein

THE SEDULOUS APE

"...Malamud has rewritten one of his books, substituting an island for a tenement and chimpanzees for angry blacks..."

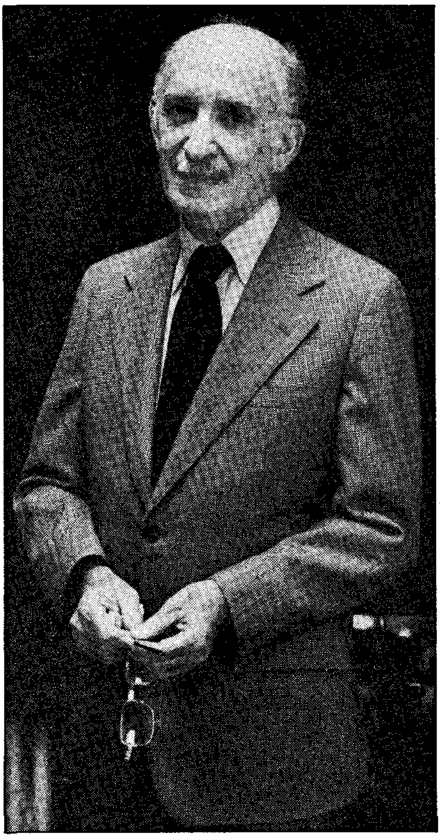
God's Grace, *by Bernard Malamud. Farrar, Straus and Giroux; 223 pages; $13.50.*

AT FIRST GLANCE, *God's Grace* LOOKS like an improbable novel to come from Bernard Malamud. In fact, it is an odd book, period; it has only one human character, a Jewish scientist named Calvin Cohn, the sole survivor of an atomic holocaust and flood that have devastated the world. Cohn, who happened to be at the bottom of the sea when this quick blitz occurred, drifts toward a remote island where, helped by a few chimpanzees, he starts up a new civilization with a few cultural remnants salvaged from the old—the Bible, Shakespeare, an old windup record player. With surprisingly little difficulty, he teaches the animals to speak English; then he duns them with abstract moral concepts that they, like their human predecessors, prove unable to live up to. How this rudimentary society eventually goes the way of the previous one is the meat of Malamud's fable.

The book is clearly a version of *Robinson Crusoe,* updated to the age of total war. Malamud has written about talking animals before—in "The Jewbird" and "Talking Horse." But those stories, like all of Malamud's best fiction, are hard as diamonds, tight and spare rather than verbose, and with no overt moralizing. In *God's Grace,* Malamud's sententious side takes over—even one of the chimps complains that Cohn's homilies insult his intelligence. Unlike the great fabulists, whose art is playful rather than ponderous, Malamud no longer trusts the tale to carry its own meanings. Cohn, a self-anointed prophet bursting with conventional wisdom, is constantly telling the beasts to surmount their animal qualities. Yet he does a bit of surmounting himself—of the only girl chimp, a charming creature named Mary Madlyn, in the hope of "depositing in her hospitable uterus a spurt of adventurous sperm" to carry the seed of his future order.

Cohn tries in bizarre ways to teach Judaism to the animals, organizing a Seder for them and playing cantorial music on his Victrola. But the chimps rebel against him, turn into Christians (of a sort), and make him the object of a little pogrom. Malamud would have us see Cohn as a classic Jewish victim—first a survivor, then a bearer of enlightenment, then a martyr for the cause of intellect and civilization. But the reader may feel that Cohn's own failings have helped precipitate disaster. Cohn plays God with his charges, but they tire of his moral superiority and reassert their own nature.

God's Grace is Malamud's most pious and most literary work, in some ways closer to Cynthia Ozick's territory than to the marvelously earthy fiction he once wrote. Its style is a dour pastiche of biblical English, especially the Book of Genesis. The novel echoes and retells the stories of Noah and the Flood, Adam and Eve, Abraham and Isaac, and the sufferings of Job. Its hero even has occasional dialogues with God, who speaks in a weird mixture of solemn cant, tangy Yiddishisms, and bureaucratese. (God complains flaccidly that "man, after failing to use to a sufficient purpose his possibilities, and my good will, has destroyed himself," and He absolves Himself because of His own "interrelated responsibilities.")



Malamud: *Full of conventional wisdom.*

The book gets stronger when it puts this feeble humor aside and builds starkly toward catastrophe. What begins as a fable about survival gets transformed, like other late Malamud novels (*The Fixer, The Tenants*), into a study in isolation, anti-Semitism, and futility. In his great early stories, collected in *The Magic Barrel* and *Idiots First,* Malamud wrote about the tensions—moral, personal, generational—among Jewish characters, about the problematic nature of Jewish identity, quite apart from religion. Starting with *The Fixer,* though, Malamud shifted his attention to the confrontation between Jews and goyim; his work began to deal in victims and villains, became more predictable, and lost some of its inner richness. *God's Grace* follows this pattern. For the brutal Russians in *The Fixer* and the wary, hostile blacks in *The Tenants,* Malamud here substitutes a small society of animals, gratifyingly malleable at first but ultimately vengeful and destructive, as in the other books.

Instead of giving us "a complete departure from his previous novels," as his publisher claims, Malamud has rewritten his racial fable, *The Tenants,* substituting atomic apocalypse for urban disintegration, a remote island for an abandoned tenement, and a batch of chimpanzees for the angry blacks of the sixties. The New York of his earlier book is a kind of jungle. Dense foliage sprouts in vacant apartments, and the physical devastation resembles the effects of nuclea war: "In New York who needs an atom bomb? If you walked away from a place they tore it down." A Jewish writer, ex plicitly compared to Robinson Crusoe, i the last inhabitant of the empty tenement ("the only man on the island" until a black writer takes refuge there Their tentative friendship, fostered by a devotion to craft that transcends thei difference of background, eventually turns to bitter animosity, for reasons tha recur exactly in *God's Grace:* the hero'

Morris Dickstein is the author of Gates of Eden: American Culture in the Sixties.

Photograph © 1982 by Thomas Victc

"FLAWLESS"
The Only Way to Describe That 'Perfect' Taste of Kaplan's Deli-Cuisine.
Our Corned Beef, Pastrami, Turkey, Kishka, Chopped Liver, Salads, Appetizing, Matzo Ball Soup, Bagels & Lox are 'Precious'
Kaplan's AT WEST FORTY SEVENTH STREET
Delicatessen a Cut Above the Rest
71 West 47th NYC · 391-2333
OPEN 6:30 A.M. to 7:00 P.M.

PENG TENG
SUPERB HUNANESE CUISINE
FREE DINNER PARKING Mon.-Fri.-After 5:30 P.M. – Sat. & Sun. After 11:30 A.M.
Open 7 Days - 682-8050-1 - Credit Cards
219 East 44th St.
Bet. 2nd & 3rd Aves. NYC

KASPAR'S
Bouillabaisse
Roast Rack of Lamb
Veal Francaise
250 West 27th Street
989-3804

Got to Dance?
Learn With The Best!
Sandra Cameron 3 Times U.S. Champion Featured on NBC & ABC
Swing • Ballroom
Disco • Country
Aerobic • 4 Week
Course $45
Sandra Cameron Dance Center
20 West 20 Street,
New York 989-0154

MASSAGE ONLY
You'll love how you feel after your fabulous massage by our ten expert masseuses. You can take massages only, without being a full member, and even get a sauna, steam, or WHIRLPOOL bath. Our exercise classes to music can be an exciting option!
Call 697-7177 today,
PROFILE Health Spa For Women,
11 E. 44th St., between
5th and Madison Ave.

incessant preaching, which demoralizes and finally unhinges his listeners, and a sexual conquest that deprives them of their women. These may seem contradictory, but both acts arise from an unconscious sense of racial superiority, which the author himself scarcely acknowledges. Sex and race show up the narcissism that can lie concealed in "higher" values.

God's Grace is marred by a sloppiness of detail in the way the fable is worked out. Malamud, hurrying toward his larger moral, shows little patience for the particulars of the acquisition of language, the practical problems of survival, the aftereffects of nuclear war, and Cohn's former life as a scientist. But these harm the novel less than the blinkers that restrict its vision. Malamud portrays his protagonist, as he did in *The Tenants,* as a kind of alter ego: a troubled, thoughtful, well-meaning man who tries—as this novel itself does—to bring a gleam of moral truth into a benighted world already far advanced in destroying itself. But his heroes, wrapped up in their exalted aims, rarely see the futility of their well-worn message or notice their own lapses into hypocrisy. —**M.D.**

In brief: THE BEST PLAYWRIGHT EVER TO appear for a murderer at the Central Criminal Court is how John Mortimer defines himself (we know him as the author of the *Rumpole of the Bailey* television series). In **Clinging to the Wreckage** (Ticknor & Fields; 200 pages; $12.95) he leads us through his pleasantly eccentric English life: his father, the blind barrister, whose wife would read him out divorce reports on the commuter train ("If she dropped her voice over descriptions of stained bed-linen, male and female clothing found scattered about, or misconduct in motor cars, my father would call out, 'Speak up, Kath!' and their fellow travellers would be treated to another thrilling instalment"); his prep-school headmaster, who would sadly and biblically address the students as "oh ye of little judgement" and "oh ye faithless and hunchbacked generation!"; his own sightings at the bar and on holiday (the judge who became overexcited by divorce evidence, the honeymooner who dressed for evening in his wife's clothes). Mortimer is honorably, if maddeningly, reticent about his first marriage (to the morose and fatalistic Penelope, author of *The Pumpkin Eater*), but, for the rest, he gives us a vivid, affectionate picture of life in and out of court in wartime and postwar London. **—Rhoda Koenig**

By Our Contributors

Your Complete Guide to IRAs & Keoghs, *by Jack Egan. Harper & Row; 246 pages; $13.95.*

A touch
of cotton,
so soft
and smooth
and mischievous,
it's like
wearing
a shadow.

LIGHT TOUCH®
by LILY OF FRANCE®
DESIGNED BY GLORIA FALLA
FOR THE LILY OF FRANCE STORE NEAR YOU, PLEASE WRITE
LILY OF FRANCE, 90 PARK AVENUE NEW YORK, NY 10016.
LYCRA*
*Du Pont registered trademark.
We recommend Woolite cold water wash

ELECTRONIC REPRODUCTION PROHIBITED

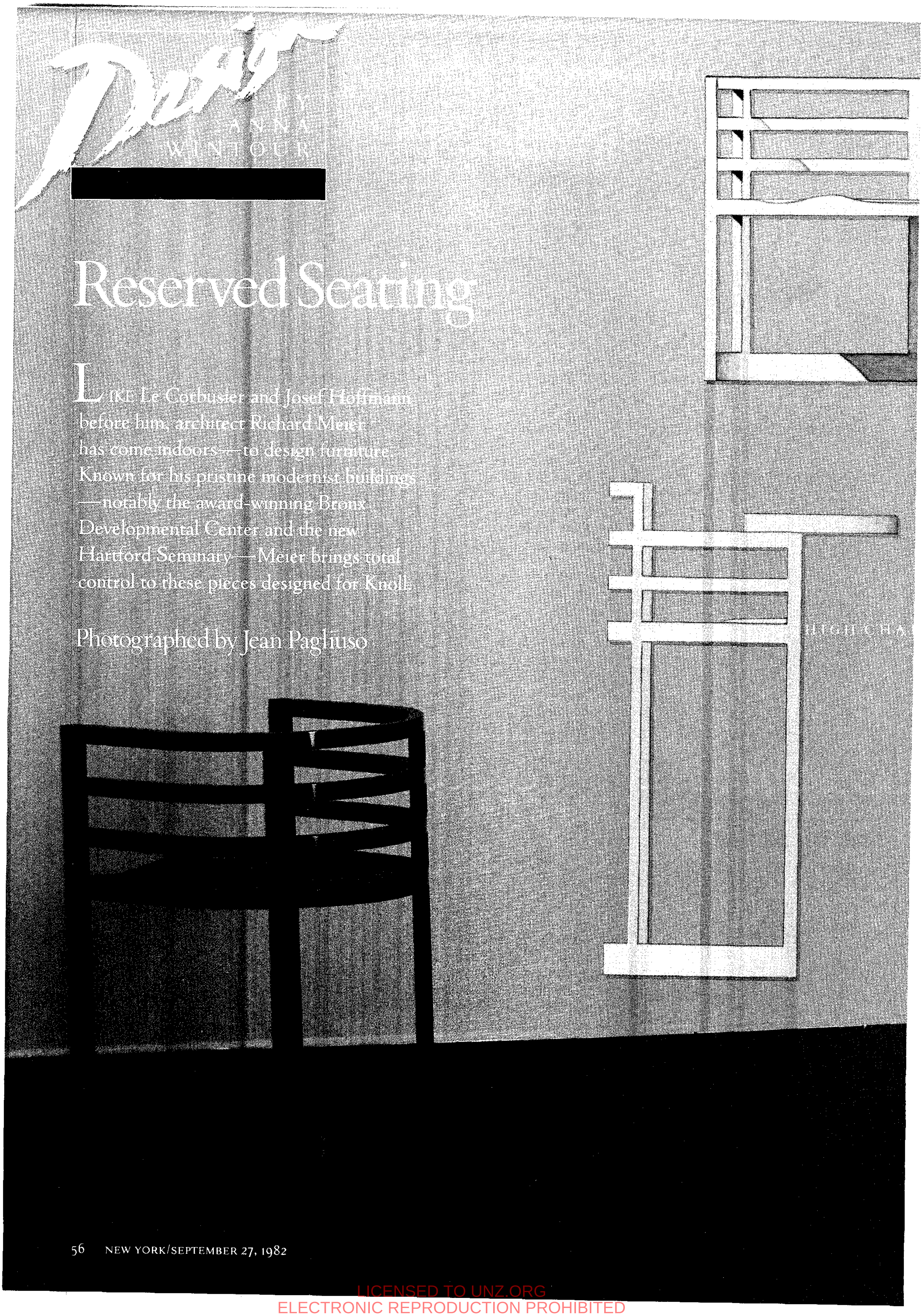
Design

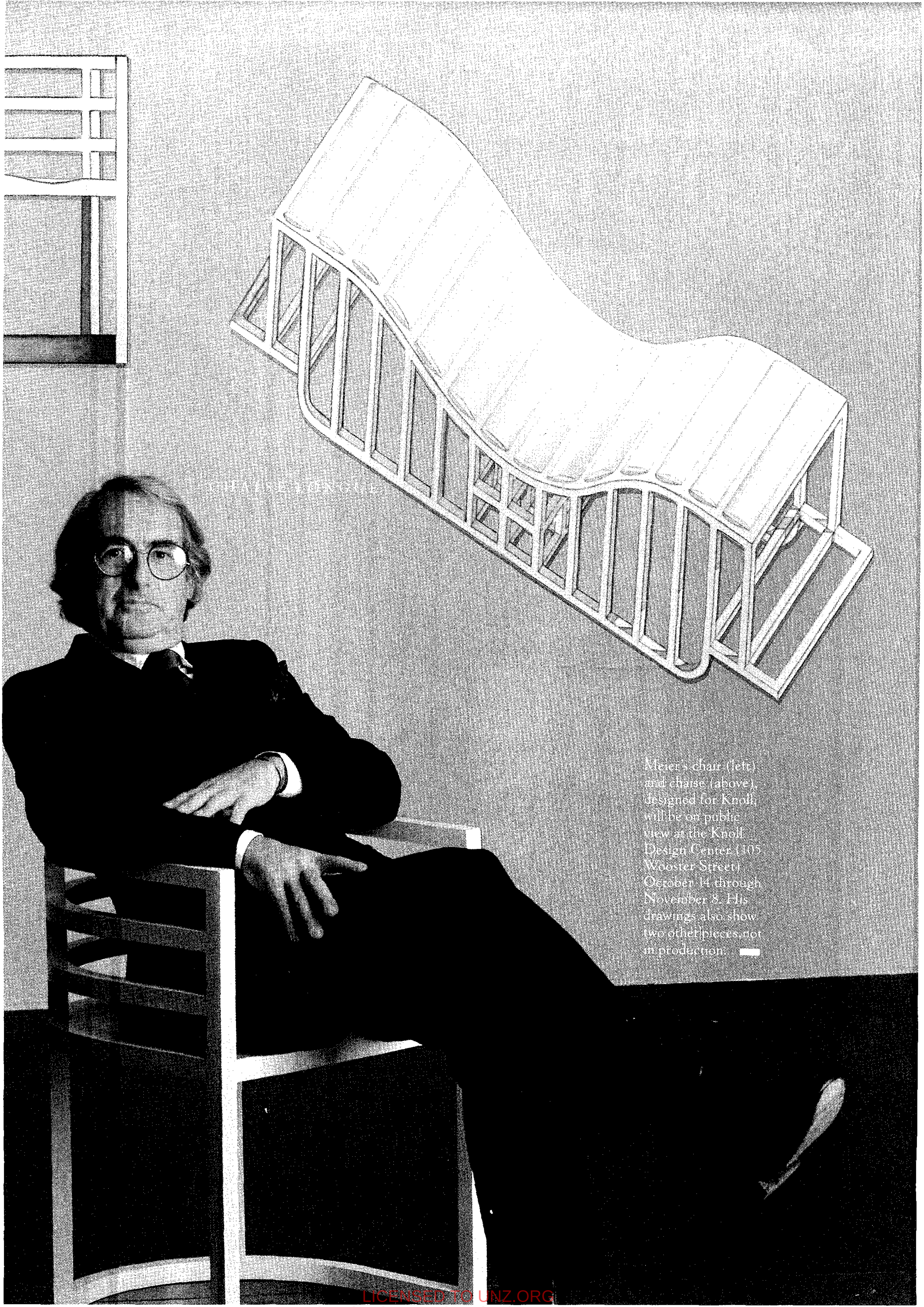
BY ANNA WINTOUR

Reserved Seating

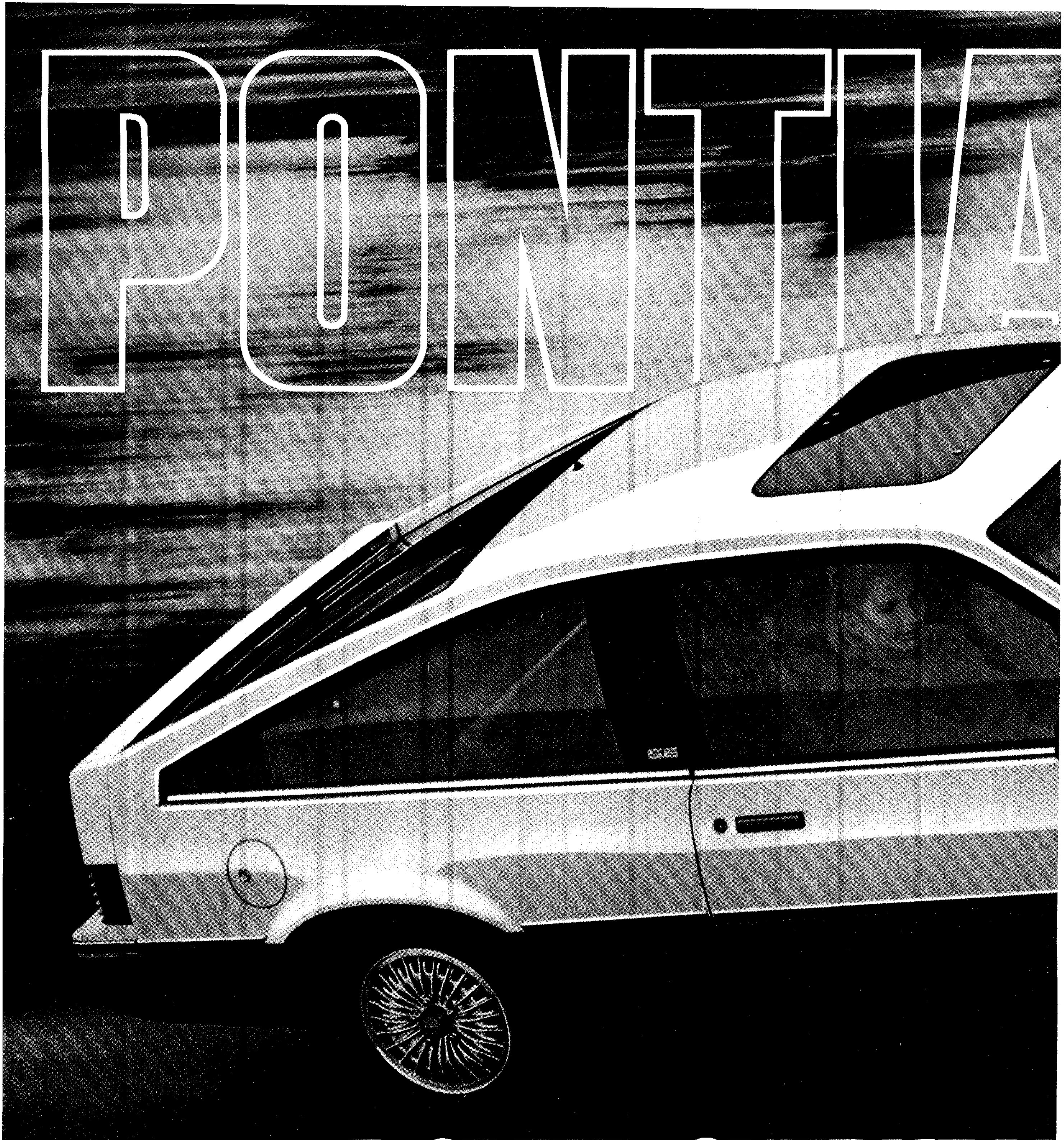
LIKE Le Corbusier and Josef Hoffmann before him, architect Richard Meier has come indoors—to design furniture. Known for his pristine modernist buildings—notably the award-winning Bronx Developmental Center and the new Hartford Seminary—Meier brings total control to these pieces designed for Knoll.

Photographed by Jean Pagliuso





Meier's chair (left) and chaise (above), designed for Knoll, will be on public view at the Knoll Design Center (105 Wooster Street) October 14 through November 8. His drawings also show two other pieces not in production. ▬



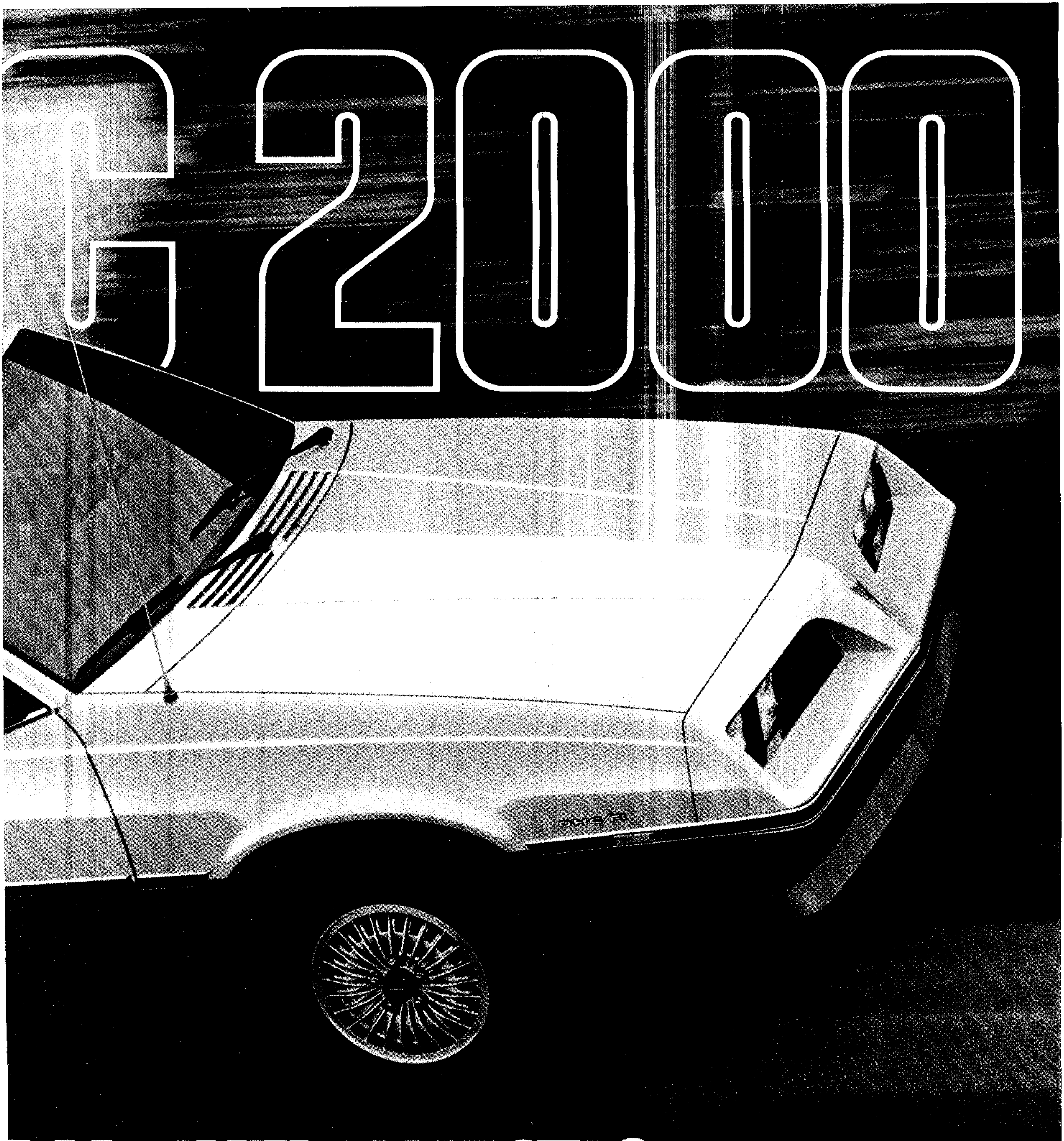
5-SPEED, OVERHEA

Here's a combination that could only mean one thing: pure driving fun!

Check out the way the front-wheel drive takes you through the turns. The way the reclining front buckets hold you close. And the way the new standard 5-speed manual transmission with o drive takes you from 1st to fantastic…in a hurr

To get you there with even more excitement

PONTIAC WE



AM, FUEL INJECTION

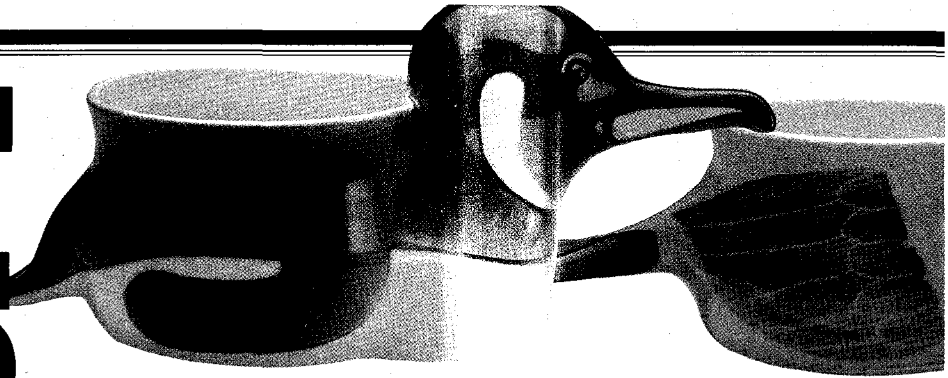
sleek and sporty Pontiac 2000 is equipped
an overhead cam 4-cylinder engine with
tronic Fuel Injection. And for responsive
d handling, you get rack and pinion
steering, MacPherson strut front suspension and
semi-independent rear suspension.

Some Pontiacs are equipped with engines produced by other GM divisions, subsidiaries, or affiliated companies worldwide. See your Pontiac dealer for details.

GM

LD EXCITEMENT

BEST BETS



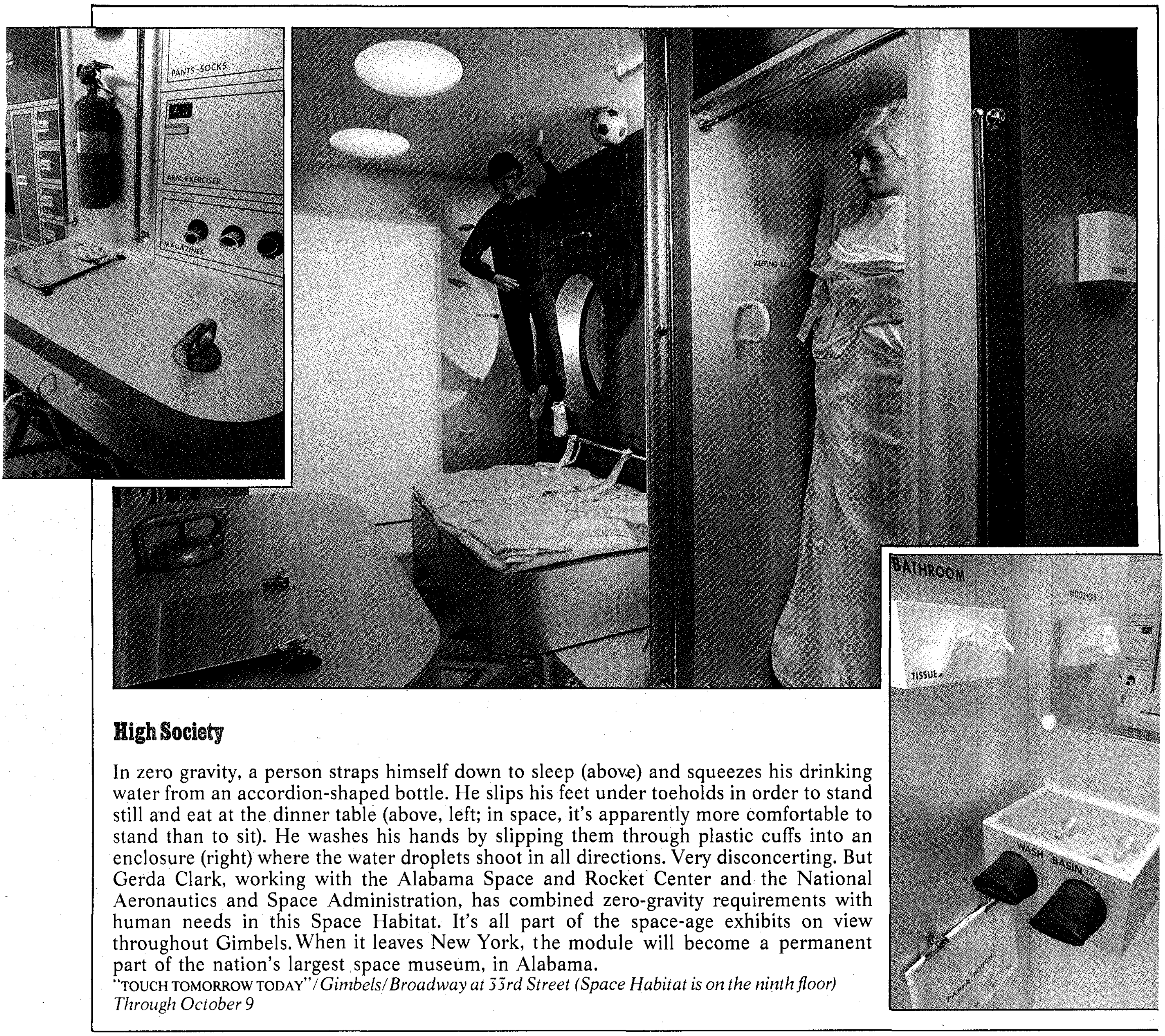
The best of all possible things to buy, see, and do in this best of all possible cities.

By Nancy McKeon and Corky Pollan

Breakfast Tweets

No need for an early-morning hike to Central Park's Ramble or a trek out to Jamaica Bay. Now city birders can take sightings at their breakfast table. These birds in the hand—king-penguin, indigo-bunting, and redheaded-woodpecker cups ($20 each) and indigo-bunting bowl ($34)—are from Deborah Paulus's flock of indigenous and exotic hand-painted porcelain birds. And, for that truly rare species to add to your life list, Deborah will do special orders.

BIRD PORCELAINS/ *The Gazebo (660 Madison Avenue, at 61st Street, 832-7077) or, for special orders, through the artist, 354-7105*

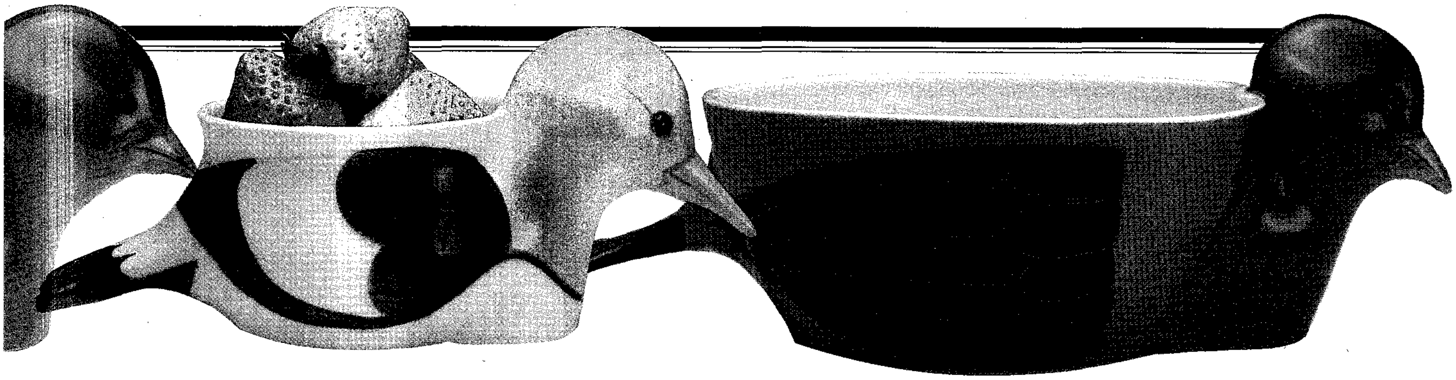


High Society

In zero gravity, a person straps himself down to sleep (above) and squeezes his drinking water from an accordion-shaped bottle. He slips his feet under toeholds in order to stand still and eat at the dinner table (above, left; in space, it's apparently more comfortable to stand than to sit). He washes his hands by slipping them through plastic cuffs into an enclosure (right) where the water droplets shoot in all directions. Very disconcerting. But Gerda Clark, working with the Alabama Space and Rocket Center and the National Aeronautics and Space Administration, has combined zero-gravity requirements with human needs in this Space Habitat. It's all part of the space-age exhibits on view throughout Gimbels. When it leaves New York, the module will become a permanent part of the nation's largest space museum, in Alabama.

"TOUCH TOMORROW TODAY"/ *Gimbels/ Broadway at 33rd Street (Space Habitat is on the ninth floor) Through October 9*

Photographs: top, Jorge Diaz; bottom, Vince Lisanti



A Cut Above

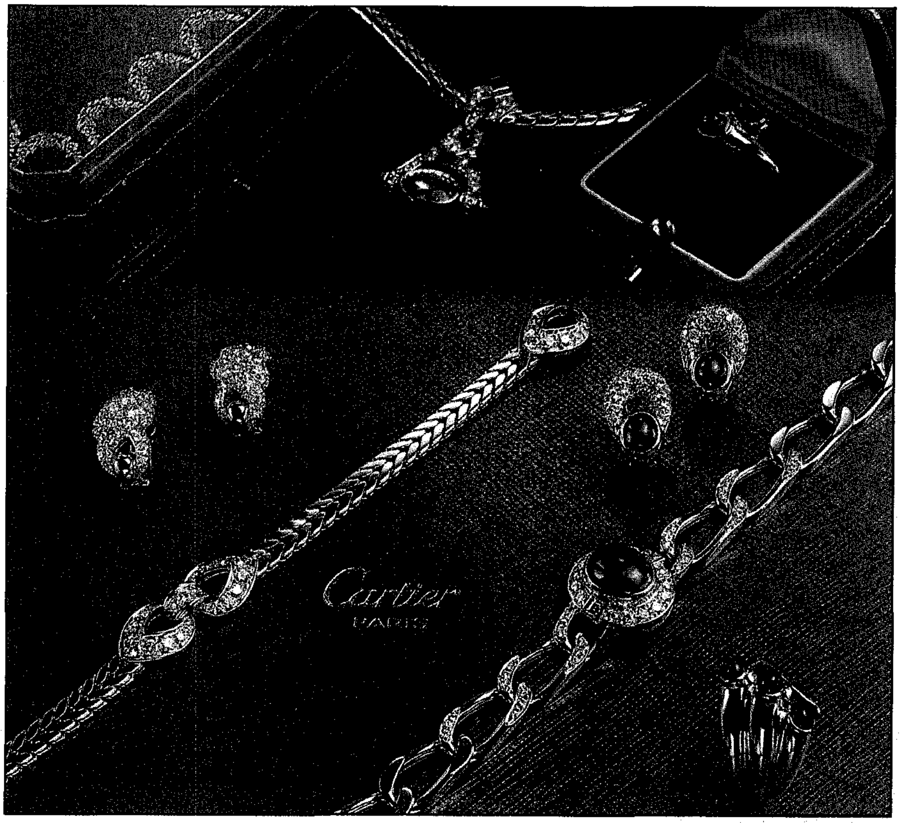
No bones about it: Raoul's Boucherie, an old-fashioned butcher store opened two months ago by the owners of the trendy restaurant of the same name, can perform wonders. Master butcher Joseph Broder (he also teaches butchery) or butcher Mark Greene (left) will bone a chicken or a capon leaving it absolutely whole ($5, plus the price of the bird; call two days in advance). They will butterfly a leg of lamb ($2.89 a pound), prepare a French-style rack of lamb ($7.89), or any special cut from your favorite recipe. And, if you're not up to cooking, you can also get roasts and veal loaves, already cooked to total perfection. —**Colette Rossant**

RAOUL'S BOUCHERIE/*179 Prince Street 674-0708*

Golden Oldies

We never thought of Cartier as avant-garde. But in the twenties Louis Cartier, grandson of the founder of the firm, revolutionized the art of jewelry-making. He mixed faceted and cabochon stones, used a single gem as the focus of a piece, and added gold link chains that were architectural or geometric in design. Two years ago, Cartier designers set about studying the archives in their Paris shop. The result: Cartier's new Paris Collection, a very limited edition fashioned after those Art Deco pieces. The collection includes necklaces, earrings, bracelets, and rings set with rubies, sapphires, emeralds, and diamonds in eighteen-karat gold and ranges in price from $1,100 (for a ring) to $35,000 (for a complete set—ring, bracelet, necklace, and earrings). What once looked so radical now looks so classic.

CARTIER/*653 Fifth Avenue, at 52nd Street/First floor/753-0111/After September 22*

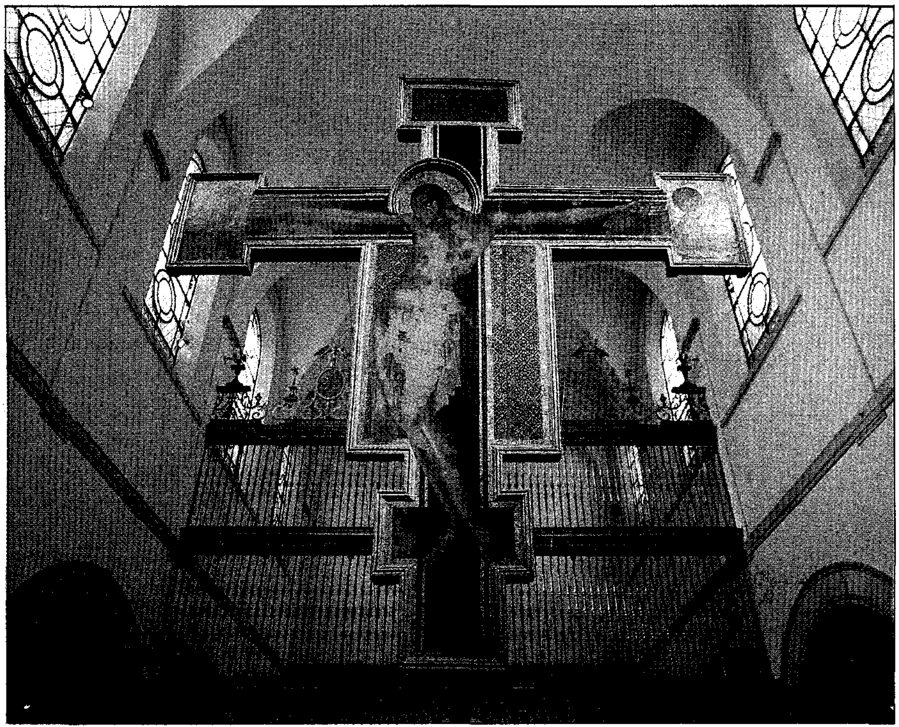


Photographs: center, Daniel Quat; bottom, Jorge Diaz.

Art/Kay Larson

SURVIVAL OF THE GREATEST

"...The irony is that without the 1966 flood in Florence, Cimabue's masterpiece might never have left home..."



A miracle of restoration: *The Cimabue crucifix, at the Metropolitan.*

ON NOVEMBER 4, 1966, THE WATERS OF Italy's Arno River broke their banks and swept over Florence in a devastating flood. Of the thousands of great works of art damaged or destroyed, the monumental wooden crucifix by the thirteenth-century master **Cimabue** was the most tragic loss. Painted sometime around 1287 for the Franciscan monks in the Church of Santa Croce, the crucifix had already weathered two floods, in 1333 and 1557, but further catastrophe was ensured in this century when the monks moved it to the Museo dell' Opera, closer to ground level and dangerously near the Arno's waterline. When the waters rose, they lapped to the top of Christ's head. When they retreated, vast sections of paint peeled off the sodden canvas support and fell irretrievably into the mud.

Despite those wounds, the cross is now in superb condition—a rational miracle of modern times, effected by a team of specialists who worked for ten years to put Cimabue's masterpiece back together again. Its once swollen wood is as good as new, and the restored image is—apart from the lost portions—all but indistinguishable from the original. As a testament to the transformation, the Olivetti Corporation has sent the cross on a tour that begins with the Metropolitan Museum (through November 11) and will continue on to the Louvre and the Prado. One of the greater ironies in the saga of the cross is that without the 1966 debacle, the Cimabue would probably never have left Florence. With so much to mourn, it's comforting to have such a resurrection to celebrate.

Cimabue's vision of the Crucifixion marks a subtle but significant turning point in the course of the Middle Ages. The Byzantine style had not yet died, and Giotto, who admired Cimabue and may have been his student, had not quite begun to describe the humanist base of the coming Renaissance. The times themselves were grim. Out-of-work knights terrorized the countryside, schisms had cracked the church's solid façade, bishoprics could be bought for the price of a year's income, and in 1347 the first plague would wipe out over a third of the population from India to Iceland. The flagellants, as though to personify the period's misery, paraded through towns stripped to the waist and bleeding. Historian Barbara Tuchman has called the period "a violent, tormented, bewildered, suffering and disintegrating age, a time, as many thought, of Satan triumphant."

The pain of the time is embodied in Cimabue's *Crucifix*. Christ hangs in a sort of elegant agony more accurately described than ever before. Where the Byzantine style treated Christ's sufferings abstractly, Cimabue gave him a psychological veracity. The wounds in his hands pour forth blood; his head hangs in unfeigned exhaustion; his body, torn by its own weight, sags against the cross in near-feminine submission. There is a curious expression on his face, an intimate and ennobled misery touched with the sublime.

It's tempting to see in the period's terrors a catalyst that speeded the passing of the abstracting tendencies of Christian thought and opened the way for the perception that humans make their world and somehow must learn to live in it. Umberto Baldini, the Italian scholar who supervised the cross's restoration, in Florence, reminds us of the "two Christs" of the Middle Ages: the one a divine being whose suffering was only symbolic, the other a man whose agony on the cross could be anybody's agony. In a famous medieval debate, Abelard argued for Christ's divinity; Bernard of Clairvaux, however, carried the day with his assertion of Christ's humanity. Cimabue heard the message of the clerics. Baldini has discovered a system of proportions in Christ's figure that bases itself on the human body and closely resembles Leonardo da Vinci's drawings of human proportion two centuries later. Man was not yet the measure of all things, but the scale was being recalibrated.

Cimabue's vision survived for 700 years before being inundated by the Arno, a timing that turned out to be strategic: By 1966, the technology of art restoration was well advanced. Even so, the restorers who descended on Florence after the flood had to work fast and under desperate conditions. Cimabue's cross was one of their prime concerns. Since the wood was swollen with water and would shed even more paint if al-

Photograph by Michael Melford.

lowed to dry out, a team at the Institute of Restoration glued rice paper to the paint layer and lifted it off the cross in a single sheet with the canvas. The wooden armature was disassembled and slowly dried over several years. Nails were removed, numbered, chopped down, and their heads reinserted in their old holes over new steel pins.

Baldini's workers spread fiberglass over the old cross to pick up the wood's indentations, then attached the canvas to this more durable surface. The fiberglass now rests on a permanently semi-liquid glue layer covering the old wood so that any further expansion and contraction will have no effect on the paint. The bleak stretches of bare canvas where the water eroded the surface have been filled in with crosshatched strokes, whose color was built up layer by layer based on Cimabue's colors in adjacent passages. Reinstalled in the church in 1976 (with a pulley to haul it upward if another flood threatens), Cimabue's vision is now protected by the technological revolution it presaged.

THERE ARE MANY FAINTLY DISAGREEable attractions in the new paintings by **Louisa Chase**, who is having her second show at the Robert Miller Gallery. Chase graduated from Yale in 1975 and emerged promptly in group shows with paintings that combined elements from some private symbolic language—or, rather, floated those elements in an oceanic expanse of sweetly colored paint. In the past couple of years, her style has begun to send tremors through the faint of heart: pale sea-breeze greens and clamshell pinks have drifted lately into lurid thalo greens and acid fuchsias; abstracted landscapes that used to be combined with fragments of torsos and free-floating hands doing strange things are now just left to be what they are (whatever that is).

Chase is simplifying her memories of landscapes down to their emotional, experiental roots. Landscapes are situations comparable to a state of mind or feeling. The resemblance to Georgia O'Keeffe and Arthur Dove is too strong to go unnoticed. But somehow Chase's intentions seem theatrical rather than contemplative: A red tree, for instance, thrusts its contorted branches out to a black, star-flecked sky, apparently describing Chase's experience of being at nerve's end, exhausted, frazzled, electric.

In spite of the obviousness of this Walt Disney–ish scheme, and in contrast to its sentimentality, the brooding conviction of Chase's paint pushing seems to come straight from some inner source of strength. It's a puzzling combination that deserves continued attention. (724 Fifth Avenue, at 57th Street, through October 2.) ▬

Now Showing Our Newest Fall Arrivals

We feature the same **designer clothing** you will see at the most prestigious specialty and the finest department stores. **The only difference is that our selection is bigger and our prices are lower.**

NAME BRAND DESIGNER AND TRADITIONAL SUITS

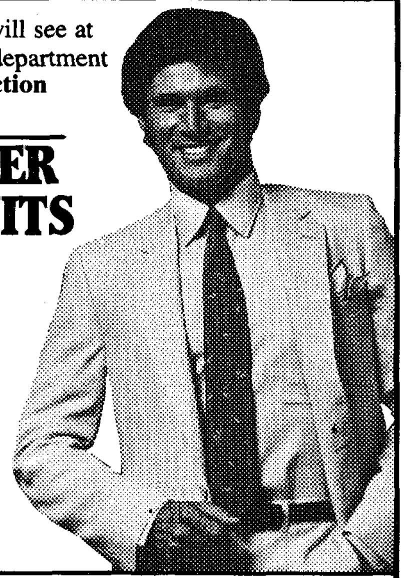
Our Price

$140-$190

Comp. retail to $295

One of N.Y.'s largest selections of
TUXEDOS, OUTERWEAR, RAINWEAR, SPORT COATS, SLACKS, SWEATERS, DRESS SHIRTS, SPORT SHIRTS and NECKWEAR.

Moe Ginsburg
MEN'S BETTER CLOTHING
162 FIFTH AVENUE, CORNER 21 ST., N.Y.
(212) 242-3482 • 982-5254
We welcome American Express and other major credit cards
OPEN MON.-FRI: 9:30-5:30. SAT. AND SUN: 9:30-5:30.
Money refunded within 7 days on any unaltered garment

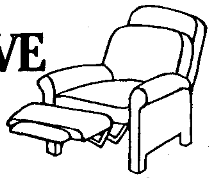


The prices go down when your feet go up at national

NOW SAVE 40% ON EVERY BARCALOUNGER MADE.

At National Furniture, you'll find five floors full of exceptional bargains and discounted brand-name merchandise—including this extra special sale on luxurious Barcalounger® reclining chairs. Choose yours at a mere fraction of the manufacturer's suggested list price.

national furniture
On 29th Street, between Park & Lex
(212) 685-8071 *Open 7 Days*
National includes a WRITTEN WARRANTY.



PURE WOOL CAMISOLES FROM ENGLAND
typical of the international collection of beautiful things to wear or sleep under in

The Natural Fibers Catalog®

• Pure cashmere and silk tights from Fogal of Switzerland • From Italy: soft wool sleepwear, robes and bedjackets • Wool, cotton or silk tights from England • Hanro of Switzerland's exquisite lingerie in cotton, wool or silk • Cotton flannel sheets and pillowcases; silk camisoles, panties and stockings, Maser of Austria turtlenecks, and much, much more.

garnet hill
1M29 Main St., Franconia, N.H. 03580

$1 enclosed. Enter my 2-year subscription to The Natural Fibers Catalog®
Include flannel swatches with first issue.

Name__________

Address__________ Zip______

Visit our shop in Franconia! Open Mon.-Sat.

Theater/John Simon

CHANGES OF VENUE

"...*Inserts* is as worthless a play as a film; Yves Montand appears on, but does not really fill, the stage of the Met..."

THOUGH MAKING A PLAY OUT OF A movie is like putting the horse way behind the cart, turning John Byrum's 1976 film, *Inserts,* into a theatrical offering may have seemed like a plausible idea. The film had a small cast, a single location indoors, and a vaguely titillating subject matter involving nudity, all of which might go over nicely on the stage. The only hitch is that the movie was, from beginning to end, irredeemably worthless.

Like the film, the play **Inserts** concerns the Boy Wonder (a moniker given him by Irving Thalberg, and the only one by which this fictitious character is identified), a once hugely successful silent-film director and great lover—the one night he spent with Theda Bara at the Garden of Allah made the 1,001 of Scheherazade look like a two-reeler by comparison—destroyed by the advent of sound. It is "1930, a year into the Depression" (for the dramatis personae, that is; for the audience, it is more like three or four), in the rather shabby mansion from which the Boy Wonder no longer ventures forth. Instead, he boozes, films inserts (bits of hard-core spliced into export versions of Hollywood movies), and has become impotent—notably with Harlene, a quondam bit player and current waitress starring in his inserts. Her partner is Rex, a simpleminded stud with delusions of future, fully clothed stardom.

Into this flea-bitten *Purgatorio* comes Cathy Cake, a quasi-innocent young woman desperately determined to make it as a big-time actress and hoping to use the B.W. (apologies to Earl Wilson) as a stepping-stone. She is brought to the moth-eaten mansion by her protector, Big Mac, a small-time gangster who underwrites the B.W.'s movie-making. There you have the situation in a nutshell, with the characters duly nutty, and the proceedings the mere shell of a play. The very premise is preposterous: Movie actors may have been put out of business by the talkies for having inadequate voices (although even that, if we are to believe the memoirs of Louise Brooks, was a mere pretext excogitated by the moguls for dumping certain stars they felt had gotten too big for their britches or panties); but why should a young genius of a director have any problem adapting himself to sound films?

John Byrum—a graduate of one of the California film schools who was himself heralded as a bit of a boy wonder, only to hit doldrums not unlike the B.W.'s—is using this conceit as an excuse to evoke the old Hollywood he seems to know so intimately from piles of old movie magazines. And he drops names, names riotously, the way Cynara's lover flung roses, roses. From D. W. Griffith to David O. Selznick, a passing parade of Movieland notables sashays through dialogue that, otherwise, remains as impotent in its conjuring up of bygone naughtiness as in its pursuit of timeless verities. Larry Loonin, who adapted and directed the movie for the stage, seems to have added little beyond discovering in the gangster's name a bonanza of double entendres. Big Mac (get it?) realizes that with the new freeways in the offing, the big money will be in gas stations–cum–fast-food joints—whereupon we get an endless chain of hamburger *jeux d'esprit.*

Loonin's direction flops somewhere midway between stodgy and nonexistent, but both actresses get to bare their bosoms, thus embodying the play's only moral, the justness of Providence: The actress who has the bigger bosom has much the smaller talent. The best performance, however, comes from John Patrick Hurley as the stud, though Ed Setrakian provides a fair Edward G. Robinson imitation as Big Mac. As the Boy Wonder, Kevin O'Connor is as unpalatable as usual: facially unprepossessing, gravel-voiced and short of breath, heavy-handed in his delivery, and with a chest thickly enough overgrown to harbor the source of the Amazon.

In focus: *Kevin O'Connor, Wendel Meldrum.*

Photograph by Martha Swope.

Yves Montand RETURNED TO NEW YORK for a week's engagement 21 years after his last one-man show here. In the past two decades, his ego seems to have grown so considerably that a mere Broadway stage could no longer house it, and so the Metropolitan Opera House is where he hung his assorted hats. In such a vast, classical ambience, pop goes weasely by definition. M. Montand delivers songs with facility and felicity, and his footwork (whether that of an agile boxer or that of an accomplished soft-shoe dancer) has grown both in smoothness and in overinsistence. But, I repeat, there is (if you'll pardon my French) a certain *chutzpa* in booking this act into the Met, one of the few remaining strongholds of unmiked vocalism.

To be sure, what M. Montand peddles is not so much singing as Gallic charm, of which, for an Italian, he has an unusual quantity. Hence he does not content himself with merely rendering songs, but includes also a filmed interlude, monologues, and varieties of horseplay that range from chasing after a hefty blonde to passing a baton, as if by magic, through a hole in the scrim. The choice and presentation of the songs, however, were not, on this occasion, up to the tomfoolery.

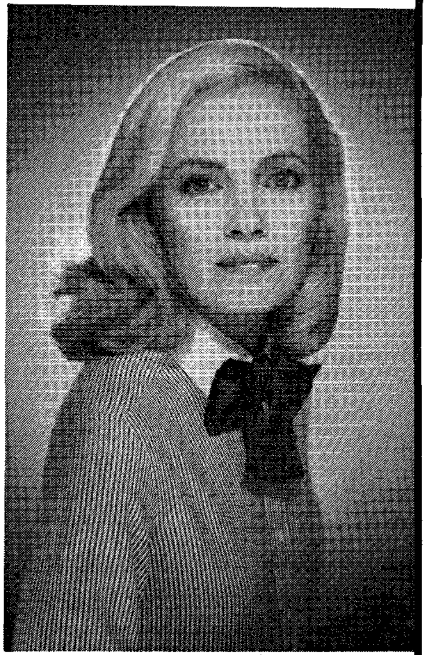
The new songs were fairly consistently banal in word and minimal in melody, and on the rare occasions when the lyrics worked, the music definitely did not. Thus Jean-Loup Dabadie, the noted screenwriter, wasted a good lyric, "L'Addition," on a wretched tune by Michel Legrand, and Léo Ferré's paltry tune-mongering dismally let down Louis Aragon's charming poem "L'Etrangère." Two greater men fared even worse: The powerful "Mon Frère," by the brilliant Turkish poet Nazim Hikmet, dragged after it M. Philippe Gérard's music like a pair of shackles, and, most shameful of all, Ferré (again!) sprinkled Baudelaire's "Les Bijoux" with a tinkling dust of non sequiturs.

Some of the older, well-known songs held up better—in particular, of course, all the lyrics by the incomparable Jacques Prévert, which unfailingly elicited the best from any composer, and were most condignly complemented by the inspired melodies of Joseph Kosma. But M. Montand gave us only four Préverts, and only two Prévert-Kosmas, attaining his peak in "Sanguine," by Prévert and Henri Crolla. Here, with genuine interpretive artistry, he extracted all the heady blend of sensuality and wit. In some other numbers, though, he was overwhelmed by the rather too grandiloquent eight-piece orchestra.

The main trouble, however, was a certain self-adulation in Montand's delivery and in his very expressions. There was, at times, an almost bovine bliss with which Montand savored his performing, puffing out cheeks and mouth, rolling his eyes inward, and seemingly reluctant to waste a held-in perfection on a mere undeserving audience. At such times Montand's face and sound became suffused with fatuousness as he bent forward to kiss the microphone as a narcissist might his image in the mirror. Still, the high gloss of professionalism was always present, made glossier by a stunning use of lights, devised by Montand himself.

The lighting, in fact, was of an infinite variety and inventiveness. Sometimes it evoked the aurora borealis and other choice celestial displays; sometimes it produced a forest of crisscrossing diagonal beams; sometimes it created giant shadows or, conversely, pinpointed a starkly white face against a curtain of blackness. It toyed piquantly with a profusion of monochromatic color washes or, on the contrary, went in for daring combinations such as pink and green, making Montand sprout, as it were, into a human-sized carnation. Good as he is as an actor and singer, it may be that Montand missed his true career as a lighting designer. ▬

"I'd love a chance to dress you." **Mary G. Sprague**
President, Victory Shirt Company



"At VICTORY, we're known for dressing men and women in the finest, pure cotton shirts for unbeatable prices.

"But that's only half the story. We also offer some very special services.

"Like individual tapering for men. Or hand monogramming to make a VICTORY shirt personally yours.

"And we'll take the time to offer expert advice on coordinating our shirts with handmade, imported silk ties to suit the rest of your wardrobe.

"Now, we're even opening a new Made-to-Measure Department. Here we'll work from patterns cut to your exact measurements to create the ultimate in custom made shirts.

"At VICTORY, we don't try to sell shirts. We've learned that if we just take care of our customers, our shirts will take care of selling themselves."

VICTORY™
The Shirt Experts.

Midtown: 345 Madison Avenue (at 44th St.), New York, NY 10017. (212) 687-6375.
Wall Street: 10 Maiden Lane (off B'way), New York, NY 10038. (212) 349-7111.
Downtown: 96 Orchard Street (off Delancey), New York, NY 10002. (212) 677-2020.
Look for our new store opening soon in The White Flint Mall in Maryland.

Marymount Manhattan College presents:

Elections '82

A Series of Lectures by Leaders in
Government, Business & Finance
Tuesdays, 7:30-9:30pm Fee: $45

Sept. 28: **WHY VOTE IN NOVEMBER? WILL IT MATTER?** with **Richard Oliver, Peg Breen, Maurice Carroll** and **Beth Fallon**

Oct. 5: **CRIME, THE COURTS & THE CITY**–A debate between **Elizabeth Holtzman** and **Jerome Becker**

Oct. 12: **BUSINESS, TRANSPORTATION & THE CITY** with **Karen Gerard, Geraldine A. Ferraro** and **Constantine Sidamon-Eristoff**

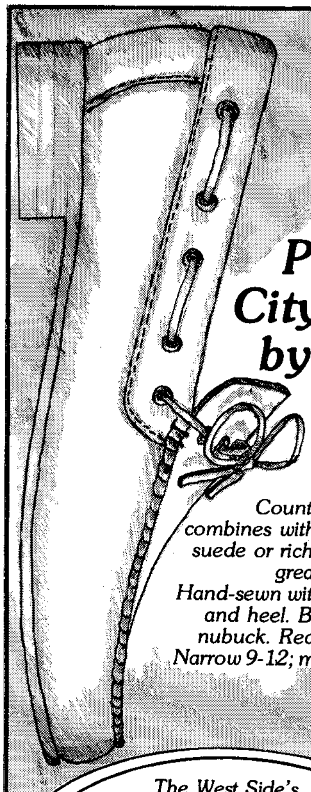
Oct. 19: **HOUSING, MONEY & THE CITY** with **Richard A. Berman, Bill Green, D. Kenneth Patton**

Oct. 26: **CANDIDATE NIGHT**–Meet and hear spokespersons for the gubernatorial, senatorial and congressional candidates debate the issues.

Nov. 2: **ELECTION NIGHT WATCH**–Watch the elections and evaluate their progress. Participate in an election night party!

For more information, call 472-3800, ext. 565

Marymount Manhattan College
221 East 71st St., N.Y. 10021



The Perfect City Moc by Bass

Country casualness combines with fine nubuck suede or rich leather for a great city slip-on. Hand-sewn with leather sole and heel. Brown or grey nubuck. Red oak leather. Narrow 9-12; medium: 7-13. $68.95

The West Side's largest selection of EEE.
HARRY'S SHOES
83rd st. & broadway
874-2035

Wine/Alexis Bespaloff

IT WAS A VERY GOOD YEAR

"...The best 1980 California Chardonnays reflect both an evolution in style and a particularly successful vintage..."

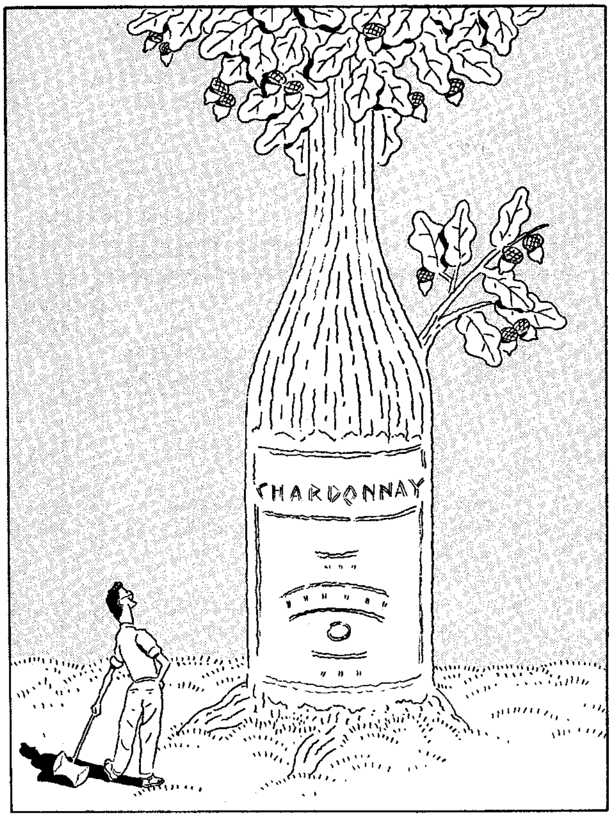
NOT SO LONG AGO, A BURGUNDY SHIPper told me that he could almost always pick out a California Chardonnay in a blind tasting because he recognized the effects of "overripe grapes, new oak, and early bottling." I think he would have some trouble with the best of the 1980 Chardonnays, which reflect both an evolution in style and a particularly successful vintage for this variety. Most wine-makers prefer 1980 to both 1979 and 1981, and since almost all the wineries that market their wines in New York have now released their 1980 Chardonnays, this seems a good time to review them, and California Chardonnays in general.

There are nearly 20,000 acres of Chardonnay in California, whereas there are only 14,000 in all of France's Burgundy region. More than 200 California wineries bottle this variety, and it sometimes seems as if there are as many styles of California Chardonnay as there are producers. French Burgundies, such as Mâcon, Chablis, and Puligny-Montrachet—all made from Chardonnay—reflect the district or village from which each comes, but no such correlation between style and geography yet exists in California. There, the wine-maker still contributes more to the character of a wine than does its place of origin.

As a result, California wine-makers tend to be more analytic and self-conscious than their European counterparts, and many are eager to share their technical concerns with the consumer. For example, a number of California back labels contain such information as the date of picking; the sugar and acid content of the grapes; whether or not the juice was left in contact with skins to extract more flavor and aroma; the temperature at which the wine was fermented, and for how long; the kind of wood in which the wine was aged; when it was bottled; and the amount of alcohol and acid in the finished wine.

While this is more information than most consumers need to know when they pull the cork, it does indicate the extent to which California producers are prepared to experiment with every aspect of wine-making to create fine wines.

MANY ELEMENTS CONTRIBUTE TO THE quality and style of Chardonnay, but the two that seem to be of greatest interest to wine-maker and informed consumer alike are the amount of alcohol present in the wine and the extent to which it has been aged in oak.



Poor vintages in Europe are usually the result of a lack of sun and heat—the grapes never become fully ripe, and the wines are thin and tart. In California, the problem is likely to be too much heat, which often results in powerful, heady, high-alcohol Chardonnays. "We have too much of a good thing in California" is the way Walter Schug, the wine-maker at Joseph Phelps, sums it up. "We're always waiting for optimum maturity," he says, "but if you suddenly get three hot days in a row, the amount of sugar in the grapes can climb from 23 to 26 percent—which would increase the alcohol in the wine from about 13.8 percent to nearly 16. What you'd have is a high-alcohol, low-acid wine that tastes like sherry, so we sometimes have to leave several tons of overripe grapes unpicked on the vines."

To produce more-balanced wines with less alcohol, many wine-makers are now trying to counteract California's abundant sunshine by picking their grapes earlier. John Williams, the wine-maker at Spring Mountain, has shifted from 14 percent wines to "this side of 13 percent. We feel we can get the structure and weight we want with less alcohol." And Zelma Long, the wine-maker at Simi, says, "We used to think that the riper the grape, as measured by its sugar content, the more flavor we'd get. But we now feel that ripeness and sugar are not the same. The only thing sugar contributes is alcohol, and what we want is flavor. To determine maximum ripeness for Chardonnay," she continues, "I look at the color of the grapes, taste them for flavor and texture, and pay more attention today to acidity than to sugar." Sergio Traverso, of Concannon, agrees. "I like to see the middle body of a Chardonnay filled by acid, not alcohol."

The other principal element in the style and taste of Chardonnay is the extent to which it has come into contact with oak. A wine can be vinified in order to retain all of its fruit and varietal character (as is usually the case with, say, Chenin Blanc and Johannisberg Riesling) or its basic taste can be modified by exposing it to oak, which adds complexity and dimension to the wine. In Burgundy, for example, it is unusual for a Mâcon or a Chablis to be aged in oak, especially new oak, whereas it is a traditional practice for the top Burgundies of Meursault, Puligny-Montrachet, and Chassagne-Montrachet. In other words, the distinctive character of these wines is an expression not simply of the soil and microclimate of each district but also of the way the wines are treated. The typical taste of fine white

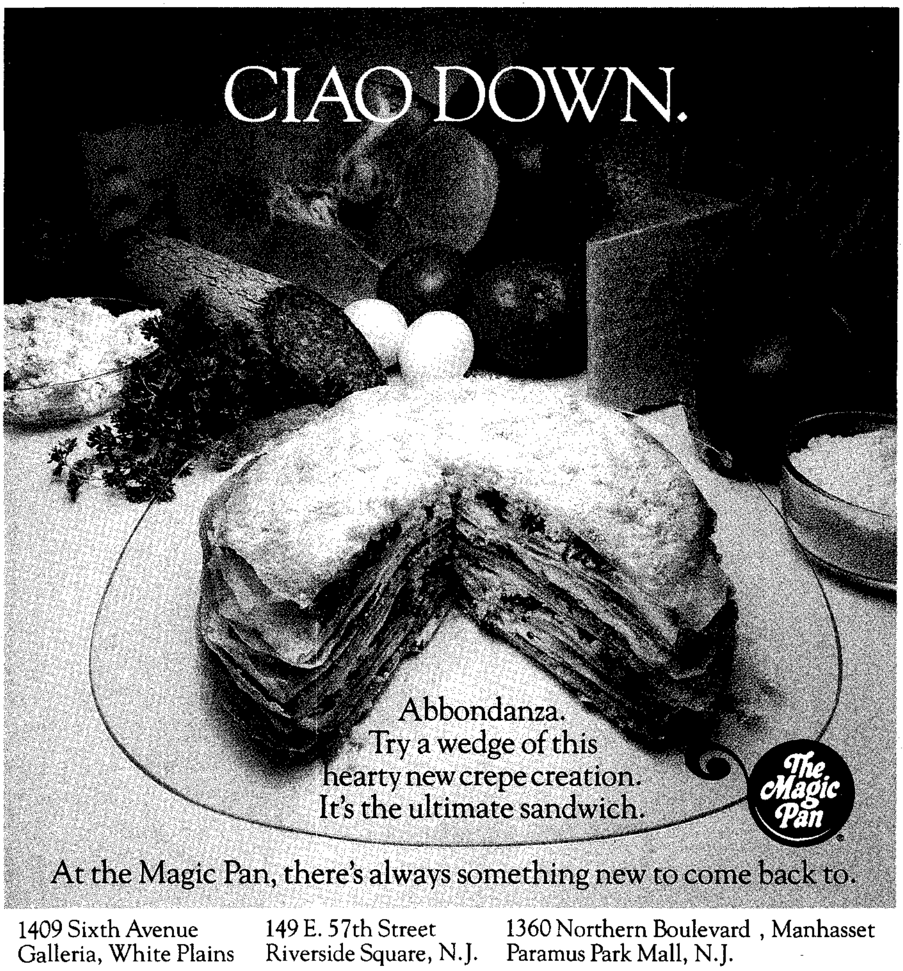
Illustration by Steven Guarnaccia.

Burgundy has as much to do with oak as it does with origin. To transplant this idea to California, imagine that the Chardonnays of Mendocino and Monterey were all aged in stainless-steel tanks and bottled early, while those of Napa were always aged in new oak. Basic stylistic differences would soon emerge, and many consumers would find it as easy to distinguish between a Monterey Chardonnay and one from Napa as to tell a Mâcon from a Meursault. Of course, no such tradition exists in California, and every wine-maker is free to establish his own style without conforming to the consumer's expectations. Since more wine-makers want to produce a Montrachet than a Mâcon, most are concerned with the effect of oak.

For a start, several wine-makers are now fermenting Chardonnay in small barrels, as is done in Burgundy, rather than in stainless-steel tanks, and the phrase "Barrel Fermented" is starting to appear on labels. Wine-makers such as Myron Nightingale, of Beringer, and Richard Arrowood, of Chateau St. Jean, believe that certain flavor elements are extracted from oak during fermentation that cannot be extracted later, when the finished wine is aged in wood. Richard Graff, of Chalone, believes barrel fermentation "creates a better balance between the wine and the oak. Simply aging the finished wine in oak," he says, "is like adding spice to a dish at the last minute—the oak and the wine never marry." Other wine-makers take a more cautious approach. Walter Schug, who has begun experimenting with barrel fermentation, is still undecided. "Does it add something," he asks dryly, "or is it just 'interesting'?"

Once fermentation has ended, the extent to which Chardonnay is then aged in oak depends, of course, on each wine-maker's goal. Those who like to emphasize fruit will use little if any oak. John Parducci, whose 1980 Chardonnay (which contains less than 12.5 percent alcohol) was not aged in oak at all, says, "I like a light, fruity style that retains all of the Chardonnay character. I can drink a lot of it, but I can't seem to drink more than two glasses of a wine with a lot of oak aging."

Richard Arrowood prefers Chardonnays that have been judiciously aged in oak. "Our goal is a rich, complex wine in the style of Corton-Charlemagne and Montrachet," he says. "We feel that our wines will improve with five or six years of bottle age." And John Williams says, "Some people prefer chamber music; I prefer a full orchestra." Of course, too much oak flavor obscures the fruit and flavor of the wine itself. "Oak should complement the fruit," says Larry Langbehn, of Freemark Abbey, "not dominate it. Some wine-makers still



CIAO DOWN.

Abbondanza.
Try a wedge of this
hearty new crepe creation.
It's the ultimate sandwich.

The Magic Pan®

At the Magic Pan, there's always something new to come back to.

1409 Sixth Avenue
Galleria, White Plains

149 E. 57th Street
Riverside Square, N.J.

1360 Northern Boulevard , Manhasset
Paramus Park Mall, N.J.

OFTEN IMITATED . . .

. . . NEVER DUPLICATED!

Even though some have been bold enough to imitate our design, NO ONE can duplicate our QUALITY, or our PRICE. You can't buy a better or less expensive oak hardwood platform bed . . . anywhere!

VISA
master charge

PRICE INCLUDES
DELIVERY & INSTALLATION
IN THE FIVE BOROUGHS

OPEN 7 DAYS A WEEK
12 Noon to 8 PM, FRI & SAT to 9PM

Call: (212) 242-8693

THEEMA™
ten christopher street / new york, new york 10014

Stuttering

The characteristic manifestations of stuttering – repetition of sounds, syllables and words, prolongation of sounds and voice blockage – result from distortions in speech muscle movements.

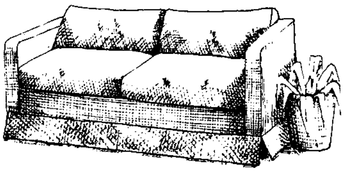
The professional staff of licensed speech pathologists at the Communications Reconstruction Centers specializes in the administration of the Precision Fluency Shaping Program. During three intensive weeks of treatment the program focuses on the systematic reconstruction of speech muscle movements. For information contact:

crc COMMUNICATIONS RECONSTRUCTION CENTERS. INC
450 Park Avenue, New York, NY 10022 • (212) 355-7111

$300 CONVERTIBLES

New York City's largest selection of $300 convertible sofabeds. Comparable values to $500.

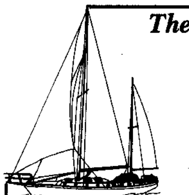
JENNIFER HOUSE CONVERTIBLES



EAST 28th ST. 404 Park Ave. So. (cor. 28th St) 532-4697 Mon-Fri 10-9PM Sat 10-6PM
EAST 54th ST 1014 Second Ave. (bet 53rd & 54th Sts) 751-1720 Mon-Fri 10-9PM, Sat 10-6PM
EAST 79th ST. 1530 Second Ave. (bet 79th St & 80th Sts) 535-1242 Mon-Fri 10-9PM, Sat 10-6PM
WEST 57th ST. 1770 Broadway (bet 56th & 57th Sts) 581-1559 Mon-Fri 10-9PM, Sat 10-6PM
WEST 89th ST. 2424 Broadway (bet 89th & 90th Sts) 787-8507 Mon-Fri 10-9PM, Sat 10-6PM
FOREST HILLS 111-06 Queens Blvd. (75th Ave) 268-7109 Mon-Fri 10-9PM, Sat 10-6PM
BROOKLYN 2512 Ave. U (E. 26th St) 332-3655 Mon-Fri 10-9PM, Sat 10-6PM
STATEN ISLAND 2845 Richmond Ave. (K-Mart Plaza) 761-3500 Mon & Thurs 10-9PM, Sat 10-6PM

ALL STORES OPEN SUNDAY 12-5PM

Tonight dine 43 stories above New York
TOP OF THE PARK RESTAURANT
Complete Dinners from $15.95 No Extras.
Cocktail lounge open til after midnight.
RESERVATIONS 333-3800
On Top of the Gulf & Western Building. 60th Street and Central Park West.
(3 Blocks South of Lincoln Center and 5 minutes from all Broadway theatres)



The attainable, affordable fantasy.
Caribbean Yacht Charters from Ventura
Cruise the lower Caribbean and Virgin Islands in total, carefree comfort aboard a luxurious, professionally-crewed yacht. Ventura meticulously matches your desires, requirements, schedule and budget. Discover the Ventura difference.
VENTURA YACHTS
1-800-645-6308
in NY (516) 944-8415, Ext. 92
Sand's Point Seaplane Base, Dept. S9
Port Washington, New York 11050
VENTURA YACHTS

seem to be making an oak-extract solution using Chardonnay grapes."

AGAINST THIS BACKGROUND, THE 1980 vintage provided wine-makers with a chance to modify their styles, since the long, cool growing season produced wines with more acidity and less alcohol than in many previous vintages.

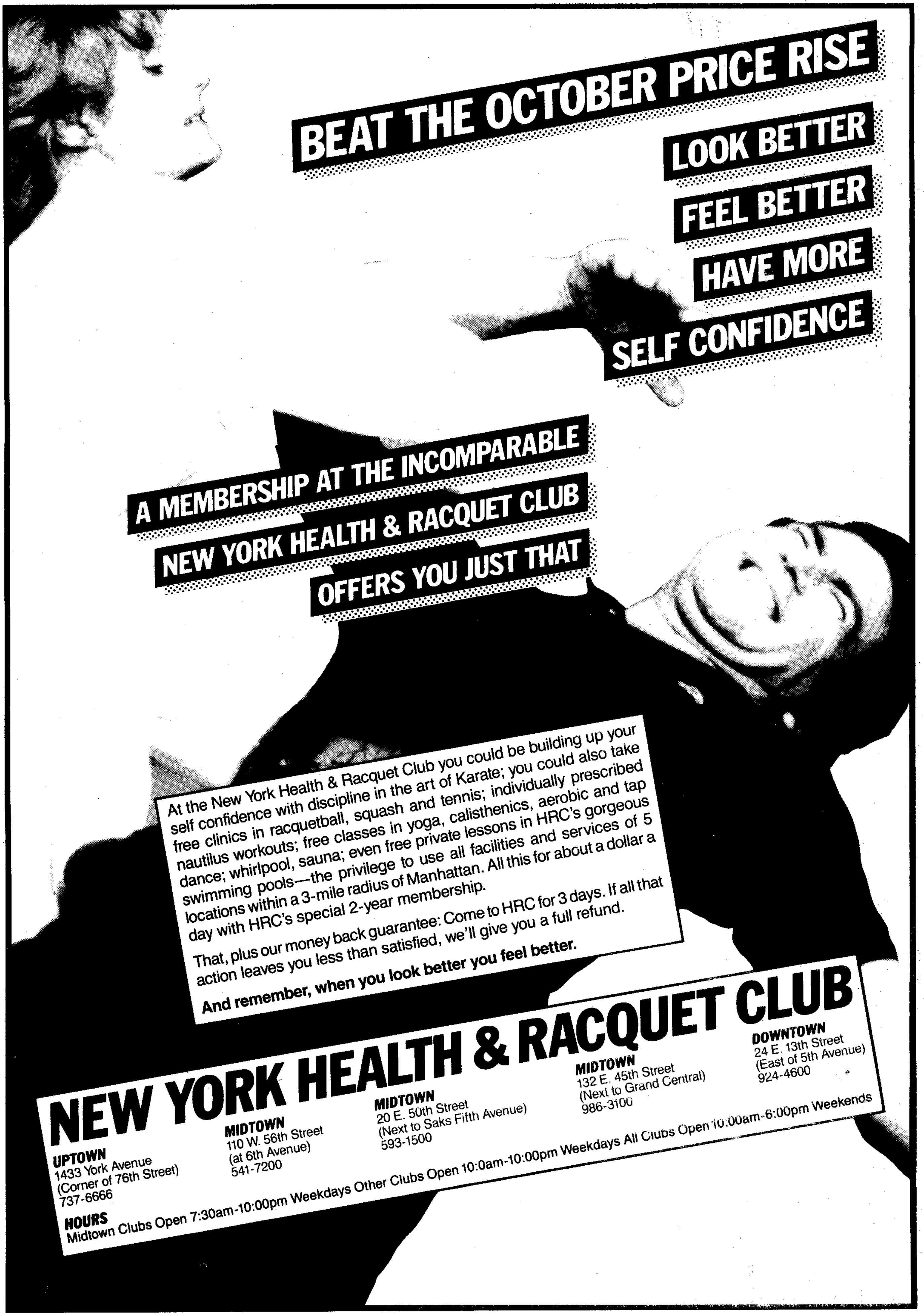
Although a number of excellent Chardonnays were made in 1980, that's not to say that the vintage was a success across the board. Many of the nearly 50 wines I tasted were alcoholic and biting, others were over-oaked and out of balance, and a few were marred by an odd, citruslike acidity. But here are sixteen fine 1980 Chardonnays for from $8 to $20. There are other well-made 1980s, of course, but these seem to me to be representative of the wide range of styles—from light, fresh, and lively to rich, opulent, and complex—that exist in California today. So that you'll have an idea of what to expect, and can more easily match each with appropriate dishes, I've grouped these selections by style.

Four appealing, medium-weight, straightforward 1980 Chardonnays, marked by clearly defined varietal fruit, are those of Parducci ($7.99), Buena Vista ($8.39), and Pedroncelli ($8), and the Beringer "Estate Bottled" ($9.29). All are good values, and the Parducci and Buena Vista are particularly stylish.

A wine with somewhat more structure and intensity of flavor is Simi ($8.99), a great success, which exhibits fruit and ripeness balanced by vibrant acidity. Cuvaison ($12.99) is another wine in the same elegant and restrained style. Rutherford Hill ($12.25) and the Stonegate bottling from Sonoma ($11.95) both display an attractive balance of fruit and structure. Spring Mountain ($16.75) and Acacia "Winery Lake" (about $20) are both distinctly richer, more substantial wines.

Among the most opulent and fleshy 1980 Chardonnays are three from Chateau St. Jean. All have a ripe, almost sweet bouquet and ample body. The one labeled "Sonoma County" (about $12) has its share of fruit and fat, the "Belle Terre Vineyards" (about $16) is even more lush, and the "Robert Young Vineyards" (about $20) is the richest.

Three wines that are characterized by an oaky bouquet and taste are Chalone ($20), the most powerful, from hillside vineyards in Monterey County; Edna Valley Vineyard ($14), slightly smaller in scale but no less complex, made by the Chalone wine-maker at a new winery in San Luis Obispo County; and Domaine Laurier ($12.99), from Sonoma, with an intriguingly subtle, toasty aroma and taste. The oak contributes a Burgundian richness and complexity to these wines, each of which has enough fruit and body to support it. ■



BEAT THE OCTOBER PRICE RISE
LOOK BETTER
FEEL BETTER
HAVE MORE
SELF CONFIDENCE
A MEMBERSHIP AT THE INCOMPARABLE
NEW YORK HEALTH & RACQUET CLUB
OFFERS YOU JUST THAT

At the New York Health & Racquet Club you could be building up your self confidence with discipline in the art of Karate; you could also take free clinics in racquetball, squash and tennis; individually prescribed nautilus workouts; free classes in yoga, calisthenics, aerobic and tap dance; whirlpool, sauna; even free private lessons in HRC's gorgeous swimming pools—the privilege to use all facilities and services of 5 locations within a 3-mile radius of Manhattan. All this for about a dollar a day with HRC's special 2-year membership.

That, plus our money back guarantee: Come to HRC for 3 days. If all that action leaves you less than satisfied, we'll give you a full refund.

And remember, when you look better you feel better.

NEW YORK HEALTH & RACQUET CLUB

UPTOWN
1433 York Avenue
(Corner of 76th Street)
737-6666

MIDTOWN
110 W. 56th Street
(at 6th Avenue)
541-7200

MIDTOWN
20 E. 50th Street
(Next to Saks Fifth Avenue)
593-1500

MIDTOWN
132 E. 45th Street
(Next to Grand Central)
986-3100

DOWNTOWN
24 E. 13th Street
(East of 5th Avenue)
924-4600

HOURS
Midtown Clubs Open 7:30am-10:00pm Weekdays Other Clubs Open 10:0am-10:00pm Weekdays All Clubs Open 10:00am-6:00pm Weekends

COUNTRY MUSIC
O'LUNNEYS
915 2nd Ave., N.Y.C. · 751-5470
Lunch Monday thru Friday
Dining and Dancing Nightly
O'Lunney's Steak House
12 West 44th St., N.Y.C. · 840-6688
Lunch Daily, Dining & Ent. Nightly

Il Menestrello
"CUISINE & SERVICE ABSOLUTELY TOP-DRAWER."
Gourmet, Jay Jacobs. Dec. 1981
Lunch & Dinner
American Express & Diner's Club
14 East 52nd St., N.Y.C. (Bet. 5th & Madison)
Telephone 421-7588

Le Cirque
LUNCHEON DINNER
58 EAST 65th ST. RES: 794-9292

BUCHBINDER'S
A new tradition in café dining. Noon thru late nite supper every day of the week. Saturday Brunch. Chamber Music & Brunch on Sunday. You'll be happy here. Really. Come see.
375 3rd Avenue & 27th Street
683-6500
CAFÉ

★★★ N.Y. TIMES
"One of the Best Spanish Kitchens in N.Y.C."
Lunch • Dinner • Cocktails
OUR TWO LOCATIONS:
226 Thompson St (in Greenwich Village) 475-9891
82 Beaver St. Bet. Hanover & Pearl Sts Free Parking Flamenco Show 344-5228 • Fri. at 9, Sat. 8 & 10 PM
Rincon De España

Fishermen's Net
Home of Seafood Delicacies
"EACH MEAL A PLEASANT MEMORY"
All Credit Cards.
3rd Ave. & 33rd St. LE-2-1683.
7 days until 11 PM

SALES & BARGAINS

BY LEONORE FLEISCHER

For Baby

THE SHOWROOM OF THIS FAMOUS MANUfacturer of mother-baby bags is moving, and everything here (about 100 pieces in all) is on sale at about half the retail price. These are excellent diaper bags, lightweight, washable, and lined, and the price range indicates differences in styles and fabrics. Shoulder Stroller bags, retail $22–$40, here $11–$20; Sandbox Satchels, retail $32–$35, here $16–$17.50; Sandbox Changers (bag flap is a detachable changing pad), retail $35–$40, here $17.50–$20; Sandbox Stroller-totes, retail $9–$10, here $5. Checks accepted; no credit cards; all sales final. *Sandbox Industries, 330 Fifth Ave., near 33rd St., Room 1200 (695-3729); Mon.–Thurs. 10 a.m.–4 p.m.; through 9/30; closed 9/27.*

One-Day Sale

THE VALUES HERE ARE INCREDIBLE, BUT the supply is extremely limited, so go early. You'll find about 150 pieces of women's designer clothing in sizes 4–12. This is last season's merchandise, but nobody will know if you don't tell them. Suits by Jean Claude deLuca in tweeds and plaids, $100 each; classic wool-gabardine suits by Bill Haire for Fredericks, $75 each; brown corduroy jackets by Rafael, $45 each; skirts and matching vests in rust-colored suede, $40 each set; little pieced opossum jackets, $100 each; a handful of suits by Valentino and Claude Montana, $100 each; twenty pairs of shoes by Charles Jourdan, $30 a pair; twenty pairs of high-heeled ankle boots from Germany, $20 a pair. Checks accepted; no credit cards; all sales final. *Shaw International, 1407 Broadway, at 39th St., Room 2210 (719-5730); Sat. 9:30 a.m.–6 p.m.; 9/25 only.*

Wholesale

CLOSE TO 300 MANUFACTURERS' AND DEsigners' lines are carried by this Seventh Ave. wholesaler, who is now offering one-third to one-half off the usual retail prices of women's new fall and winter merchandise (sizes 2–20). One- and two-piece dresses are available in daytime and evening fabrics, including all-wool crêpe, wool jersey, silk, acetate, velvet, blends, polyester, and more (black taffeta dresses with ruffled organza neck and torso, retail $270, here $179.75); a large group of two-, three-, and four-piece suits, including tailored or dressy suits, almost all in 100 percent wool, mohair, or other natural fibers (classic man-tailored business suits in striped gray flannel, retail $238, here $148); one designer jacket in mohair tweed with velvet collar and cuffs and matching velvet skirt, retail $450, here $300; one-, two-, and three-piece dresses, many with shawls or scarves (plus sportswear separates from the same designer), retail $258–$798, here 50 percent off; sweaters, including all-cashmere turtlenecks, here $80.75; coats from about 25 designers, in cashmere, camel's hair, wool, mohair, fleece, and more (all-down coat, full-length, retail $300, here $200.75; nationally advertised leather-trimmed wool-blend coat, retail $312, here $199.75); classic blazers in lamb suede and matching boot-length skirt, retail $240 each, here $187.75 each; and more. Checks accepted; no credit cards; all sales final. *Ms., Miss or Mrs., 462 Seventh Ave., near 35th St., eighth floor (736-0557); Mon.–Wed. and Fri. 9 a.m.–6 p.m., Thurs. till 8 p.m., and Sat. till 4 p.m.; through 10/16; closed 9/27.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Trophies

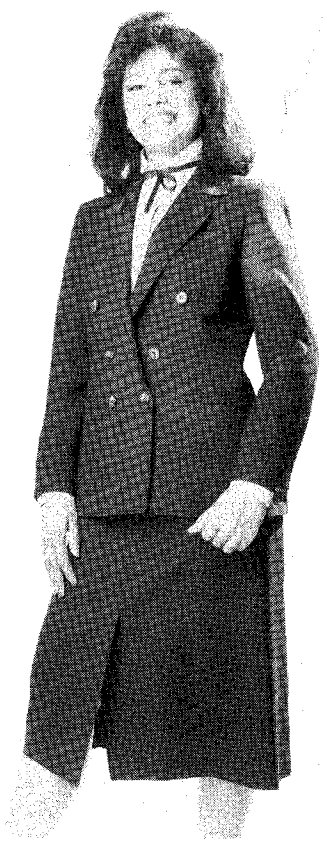
IF YOU NEED TROPHIES, MEDALS, COMmemorative belt buckles, plaques, paperweights, or other metal presentation pieces for sports, music, art, or academic awards, clubs, professional societies, or almost any other purpose, this outfit is offering a discount of at least 50 percent for the rest of this year. For some sports, it has medals for individual events: There are over 1,000 designs in stock, and custom orders are also accepted (custom molds, $80 extra). Metal-and-marble trophies, 6 to 12 in. in height, usually $10–$18, now $4–$6; plaques, usually $8–$12, now $4.80–$6.80; large belt buckles, usually $5.50–$7, now $2.75–$3.50; medals that are usually $2.50 (for 1-in.) up to $5 (2½-in.), now $1–$2.50; and more. Appointments are necessary. Call or write for additional information. Samples are available. Checks accepted; no credit cards; exchanges possible. *Valian Associates, 225 Hunter Ave., North Tarrytown, N.Y. 10591 (914-631-8866); Mon., Wed., and Fri. 9 a.m.–noon and 6–9 p.m.; through 12/31.*

Yarns and Piece Goods

A SIZABLE INVENTORY OF KNITTING yarns and coordinating fabrics are on sale at this midtown workroom. Over 100 lb. of fluffy kid mohair in ivory, black, and some pastels, usually $40 a lb., now $19; 50 lb. of schappe silk in dyeable ivory, usually $50–$60 a lb., now $25; 50 lb. of neutral-colored Velveen yarn wrapped with silver or gold Lurex, now $14 a lb.; 100 percent spun silk in dyeable ivory, $7 a lb.; GriParty metallic-and-synthetic cord, $20 for ten 20-gm. balls; all-rayon bouclé, $7 a lb.; assorted cottons, $3 a lb.; Softball cotton, $6 a lb.; a very fine blend (you'd have to triple or quadruple it) of 65-35 cashmere and silk in natural, $10 a lb.; other assorted yarns, all at wholesale prices or below. There is a good variety of fabrics available, but there isn't a great deal of any one roll. The prices range from $1 a yd. for all-cotton voile up to $8 a yd. for wools and silks (nothing under a yd. is sold). Cash-and-carry only; all sales final. *Via Nini, Ltd., 264 West 35th St., Room 1403 (695-4787); Mon.–Fri. 10 a.m.–4 p.m.; through 9/24.*

Spreads and Drapes

THIS BRONX FIRM SPECIALIZES IN quilted bedspreads and draperies for hotels and the wholesale trade, but every year it opens its doors to the public for a few months on Saturdays only. Many quilted bedspreads are available in all sizes, patterns, and colors, and all prices are wholesale. First-quality spreads in the latest prints are $15–$30 for twin (depending on fabric) up to $30–$50 for king. Second-quality quilted bedspreads are $12.50 for twin up to $27.50 for king. Triple-width draperies have been made up in advance and are 12 ft. wide. They come in various lengths and many fabrics, and range from $59 for batiste up to $120 for the top-of-the-line fabrics, but most are in the $59–$89 price range ($89 for antique satin). Sheer printed panels in triple width are $69–$79, depending on length. Custom drapes will be made to your order out of in-stock fabrics, including sheers, antique satins, moirés, and cotton prints, from mills like Cohama-Riverdale, Jay Yang, John Wolf, P. Kaufman, and Waverly. These run from $27.50 for a single-width pair in sheer batiste up to $65 for top-of-the-line fabrics in single width (antique satins are $40). Special-order fabric runs slightly higher, and customers may bring their own fabrics to be made up at wholesale labor prices. Many pillows are also available, from standard sizes up to 36-in.-square floor pillows, all at $10 each. For those who sew, quilted and unquilted remnants and ends of bolts are now 75 cents–$2.50 a yd. Checks accepted only as deposits on custom work; no credit cards; all sales final. *Bedspreads and Draperies Direct, 135 East 144th St., the Bronx (993-5668); Sat. 9 a.m.–4 p.m.; through 5/31/83.* ▬



Think of where you buy your business suit as a pertinent business decision.

A good looking business suit can say a lot about your sense of style. But where you purchase that suit can also say a lot about your sense of business.

That's why we think it's smart business to come to PERSONAL COLLECTIONS.

WE SELL DIRECT to the public so we can offer our designer fashions AT LESS THAN HALF THEIR RETAIL PRICES...beautiful suits, blazers, slacks, and skirts of the finest 100% worsted wools, gaberdines, cheviots, and flannels at incredible savings.

For example, we're featuring THIS ELEGANT DOUBLE BREASTED, PIN STRIPED SUIT FOR ONLY $175! (It would sell for over $350 somewhere else.)

Come see us on the second floor at 230 WEST 39 STREET (between 7th & 8th Aves.) any day, Monday through Saturday from 9 to 6. And now we're OPEN SUNDAYS TOO! (11-4). Or call Tom Kleiner at 944-0172 for an evening appointment.

Discover Personal Collections. For half the price you can be twice as smart.

AE/Mastercard/Visa accepted.
Alterations available. Sizes 4-18

TOM KLEINER'S
Personal Collection.

Beautiful clothes that appeal to your business sense.

ARISE the original
FUTON MATTRESS CO
Queen Futon Mattress in sofa position
$139
CREATORS OF CONTEMPORARY ENVIRONMENTS

- FUTONS
- UNIQUE BED FRAMES & FURNITURE
- SCREENS
- ART QUILTS & COVERS
- PILLOWS
- FLOOR CUSHIONS
- ANTIQUE KIMONOS
- GIFTS
- ACCESSORIES

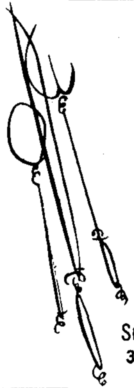
MON-SAT 11 TO 6 SUN 1-5
TUES & THURS TO 8

IN SOHO
ARISE FUTON MATTRESS
37 WOOSTER STREET
NEW YORK, N.Y. 10013
(212) 925-0310/0369
BROCHURE $2

Café de France

Cafe de France

AUTHENTIC FRENCH CUISINE
At Reasonable Prices
LUNCH • DINNER • COCKTAILS
330 West 46 St.
In the Heart of Theatre District
586-0088



RUC
RESTAURANT
Czechoslovak Cuisine
Good Food is
Good Health
We Serve It
DINNER ONLY
Open Daily 5 pm-11 pm
Sat. & Sun. 12 noon-11 pm
Available for Luncheon Parties
Summer Garden & Winter Garden
312 E 72nd St. (Bet. 1st & 2nd Ave.)
650-1611

Movies 72
Theater 81
Art 84
Music & Dance 87
Other Events 89
Restaurants 90
Nightlife 96
Radio 98
Television 101

A Complete Entertainment Guide for the Week Beginning September 20

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Reporters." #2—"Kings of the Road."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Sept. 20: "Circle of Deceit"; "The Tin Drum." Sept. 21: "Harakiri"; "Assassination." Sept. 22: "Death in the Garden"; "Viridiana." Sept. 23: "Drums"; "The Man Who Would Be King." Sept. 24: "THX 1138"; "A Clockwork Orange." Sept. 25: "Kagemusha." Sept. 26: "Tragedy of a Ridiculous Man"; "Luna." **AGEE ROOM**—Thru Sept. 21: "The Boat Is Full." Beg. Sept. 22: "The Cat and the Canary."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—Thru Sept. 21: "Tron." Opening Sept. 22: "Burden of Dreams." #2—Thru Sept. 23: "Diner."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Sept. 23: "The Road Warrior." Opening Sept. 24: "Countryman."

9. **ART—8th St. E. of University Pl.** 473-7014. Sept. 20-21: "Everything You Always Wanted to Know About Sex"; "Manhattan." Sept. 22-23: "Interiors"; "Stardust Memories." Sept. 24-26: "Sleeper"; "Everything You Always Wanted to Know About Sex"; "Bananas."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Thru Sept. 20: "Gone With the Wind." Sept. 21: "They Shoot Horses, Don't They?"; "The Sterile Cuckoo." Sept. 22: "Cul-de-Sac"; "Knife in the Water." Sept. 23: "Monsieur Verdoux"; "Limelight." Sept. 24-25: "The Kennel Murder Case": "The Gracie Allen Murder Case." Sept. 26: "Children of Paradise."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Sept. 23: "A Midsummer Night's Sex Comedy"; "Body Heat."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Sept. 21: "Women in Love"; "The Music Lovers." Sept. 22-23: "The Godfather." Sept. 24-25: "King of Hearts"; "Harold and Maude." Beg. Sept. 26: "1900."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Sept. 23: "The Chosen." #2—Thru Sept. 23: "Barbarosa."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru Sept. 23: "Ciao! Manhattan." Beg. Sept. 24: "Last Tango in Paris." #2—"Mephisto." #3—"Chilly Scenes of Winter." #4—"Piaf—The Early Years."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. Thru Sept. 23: "Birgitt Haas Must Be Killed."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "E.T. the Extra-Terrestrial."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "The World According to Garp."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "An Officer and a Gentleman."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Das Boot." #2—"Fast Times at Ridgemont High." #3—"Inchon."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"The Soldier." #2—"Inchon."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "An Officer and a Gentleman."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—Thru Sept. 23: "Young Doctors in Love." Beg. Sept. 24: "Star Wars." #2—"Rocky III." #3—"The Sword and the Sorcerer." #4—"The World According to Garp." #5—"The Road Warrior." #6—"A Midsummer Night's Sex Comedy."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"The Beach Girls." #2—582-5070. "Friday the 13th, Part 3."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Das Boot."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T. the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Forbidden World." #2—975-8369. Thru Sept. 23: "Dynamite Chicken." Beg. Sept. 24: "Pink Floyd the Wall."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Zapped!" **EMBASSY 3**—"Poltergeist." **EMBASSY 4**—"Raiders of the Lost Ark."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Sept 20: "Serpico"; "Prince of the City." Sept. 21-22: "Rose Marie"; "Naughty Marietta." Sept. 23-25: "Taxi Driver"; "Mean Streets." Sept. 26-27: "Days of Heaven"; "The Duellists." Beg. Sept. 28: "La Strada"; "The Rose Tattoo." #2—Thru Sept. 21: "Goldfinger"; "Thunderball." Sept. 22-23: "Diamonds Are Forever"; "You Only Live Twice."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Sept. 23: "Waitress!" Beg. Sept. 24: "Blood Tide"; "Satan's Mistress." #2—"Fast Times at Ridgemont High."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "Homework"; "Private Lessons."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Aida."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Thru Sept. 23: "Pink Floyd the Wall." Opening Sept. 24: "Yes, Giorgio."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "La Cage aux Folles."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Sept. 20: "Three Brothers"; "Rocco and His Brothers." Sept. 21: "Picnic at Hanging Rock"; "The Plumber." Sept. 22: "Man of Iron." Sept. 23 "Sandakan 8"; "The Lower Depths." Sept. 24-25: "Breathless"; "Alphaville." Sept. 26: "Blood Wedding"; "Medea."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The World According to Garp."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. "Diner."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Birgitt Haas Must Be Killed."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Sept. 23: "Author! Author!" Beg. Sept. 24: "Star Wars."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Josepha."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Last Tango in Paris."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"The Chosen." 2—"Piaf—The Early Years."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "L'Adolescente." **CORONET**—"An Officer and a Gentleman."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Barbarosa."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Hair." **CINEMA II**—753-0774. "Le Beau Mariage."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Waitress!" #2—832-2720. "Inchon."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Road Warrior."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Das Boot." #2—"E.T. the Extra-Terrestrial."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Les Turlupins."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Tempest."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Sept. 23: "Poltergeist."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Waitress!"

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Fast Times at Ridgemont High." #2—427-1332. "The Soldier."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Inchon."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Forbidden World." #2—"Dynamite Chicken."

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tempest."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Lola." #2—"My Dinner With Andre." #3—"Gregory's Girl."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Xica." #2—"Chan Is Missing."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Sept. 21: "Gaslight"; "Camille." Sept. 22-25: "Ninotchka"; "Casablanca." Beg. Sept. 26: "The Painted Veil"; "A Woman of Affairs."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Chilly Scenes of Winter." #2—"Siberiade."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"The World According to Garp." #2—"Zapped!" #3—"Barbarosa." #4—"Inchon."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Piaf—The Early Years." #2—"Mephisto."

95. **THALIA—95th St. W. of B'way.** 222-3370. Sept. 20: "You Can't Take It With You"; "Holiday." Sept. 21: "The Earrings of Madame de. . ."; "Nana"; "Monsieur Vincent." Sept. 22: "Hussy"; "Normande." Sept. 23: "The Breaking Point"; "We Were Strangers." Sept. 24-25: "The General"; "The Three Ages." Sept. 26: "Three Women"; "Persona."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"A Midsummer Night's Sex Comedy"; "Arthur." #2—"Dynamite Chicken." #3—"Waitress!" #4—"Das Boot."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Sept. 23: "Zapped!" Beg. Sept. 24: "The Soldier."

Museums, Societies, Etc.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Free with museum adm. Thru Dec. 19: Sat.-Sun., 3 p.m.: Postminimalist Video. Adm. $2; members $1: Sept. 24, 8:30 p.m.: "Picnic" (1956) by Joshua Logan, with William Holden & Rosalind Russell.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), & "Hail Columbia!" (1982) by Graeme Ferguson & Roman Kroiter; Fri.-Sat., 6 & 7:40 p.m. (spec. $4.50 adm. to museum & films): "Hail Columbia!," & "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore).

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-0806. Adm. $3; members, senior citizens & students $2.50; discount passes available. Sept. 25, 8:30 p.m.: "The Magician" (1958) by Ingmar Bergman, with Max von Sydow.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Free with museum adm. Sept. 21, 23 & 25, 1 p.m.: "Rodin: The Gates of Hell" (1982) by Iris Cantor & David Saxon.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Thru Oct. 30: Hitchcock by Hitchcock: A retrospective of television films directed by Alfred Hitchcock.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Sept. 22, 8 p.m.: "In a Year of Thirteen Moons" (1978) by Rainer Werner Fassbinder. Sept. 23, 7:30 p.m.: "The Lady From Shanghai" (1948) by Orson Welles; 8 p.m., Sept. 24-25, 8 & 10:15 p.m., Sept. 26, 7:15 & 9:30 p.m.: "From the Life of the Marionettes" (1980) by Ingmar Bergman.

NEW YORK FILM FESTIVAL—Alice Tull Hall, B'way at 65th St. 877-1800 ext. 489. Tickets $5 & $7 ($10 & $14 Opening & Closing Night) on sale in advance at Alice Tully Hall Box Office. Sept. 24, 7:30 p.m., & at **Avery Fisher Hall** 9:30 p.m. (Opening Night, spec. adm.): "Veronika Voss" (1982) by Rainer Werner Fassbinder. Sept. 25, 12:30 p.m.: "The Stationmaster's Wife" (1977) by Fassbinder; 3 p.m.: "The Burning Brazier" (1923) by Ivan Mozhukhin; 6 p.m.: "Another Way" (1982) by Karoly Makk; 9 p.m.: "Eating Raoul" (1982) by

WHEN IN SOUTHERN CALIFORNIA VISIT UNIVERSAL STUDIOS TOUR
AN MCA COMPANY

ENTERTAINMENT FROM UNIVERSAL AN MCA COMPANY

"TRIUMPH"
GENE SHALIT, NBC-TV, TODAY SHOW

DOLBY STEREO™ IN SELECTED THEATRES

RECAPTURE THE WONDERMENT OF "E.T." ON MCA RECORDS AND TAPES

E.T. THE EXTRA-TERRESTRIAL PG A UNIVERSAL PICTURE
© 1982 UNIVERSAL CITY STUDIOS, INC

"'Fast Times' is a big and pleasant surprise..."
Newsweek

FAST TIMES AT RIDGEMONT HIGH R
A UNIVERSAL Picture
© 1982 Universal City Studios, Inc

"EXCELLENT ACTING, EXCELLENT DIRECTION... THIS MOVIE REALLY KNOCKED ME OUT."
Joel Siegel, GOOD MORNING AMERICA ABC-TV

"A terrific movie."
David Denby, NEW YORK MAGAZINE

DISTRIBUTED BY UNIVERSAL PICTURES AND ASSOCIATED FILM DISTRIBUTION CORPORATION
© 1982 UNIVERSAL CITY STUDIOS, INC PG

Willie Nelson Gary Busey
BARBAROSA

CHECK CUE LISTING FOR A THEATRE NEAR YOU

Paul Bartel. Sept. 26, 2 p.m.: "Moonlighting" (1982) by Jerzy Skolimowski; 4:30 p.m.: "Madam Satan" (1930) by Cecil B. DeMille; 7 p.m.: (Same as Sept. 25, 12:30 p.m.); 9:30 p.m.: (Same as Sept. 25, 6 p.m.).

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Sept. 21, 12 noon: "The Emigrants" (1971) by Jan Troell, with Max von Sydow & Liv Ullmann. Sept. 23, 12 noon: "The New Land" (1973) by Troell, with von Sydow & Ullmann.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, students & senior citizens $4. Tue.-Sun., 6, 8 & 10 p.m., Fri.-Sun., 4 p.m.: "Lonely Heart" (1981) by Kon Ichikawa. Sat.-Sun., 2 p.m. (free): "From the Ashes: Nicaragua Today" (1982) by Helena Solberg-Ladd.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Sept. 25, 7 & 10 p.m.: "Man of Marble" (1977) by Andrzej Wajda. Sept. 26, 2 p.m.: "Alice's Adventures in Wonderland" (1972) by William Sterling.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Adm. $1.50. Sept. 25, 12 midnight: "Mildred Pierce" (1945) by Michael Curtiz, with Joan Crawford.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru Oct. 24: Tue., 12 noon-8 p.m., Wed.-Sun., 12 noon-6 p.m. (running continuously): "Drive-In: Second Feature" (1982) by Roger Welch.

Bronx

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 23: "Dynamite Chicken."; "Richard Pryor Live in Concert." Beg. Sept. 24: "Satan's Mistress."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"An Officer and a Gentleman." #2—Thru Sept. 23: "Inchon."

105. DALE—W. 231st St. at B'way. 884-5300. Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Amityville II: The Possession."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Sept. 23: "Fast Times at Ridgemont High." Beg. Sept. 24: "Blood Tide." #2—Thru Sept. 23: "Forbidden World." Beg. Sept. 24: "Amityville II: The Possession." #3—"Waitress!" #4—"E.T. the Extra-Terrestrial."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Forbidden World." #2—"An Officer and a Gentleman."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "An Officer and a Gentleman."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru Sept. 23: "Waitress!" Beg. Sept. 24: "Tempest." #2—"Inchon."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 23: "Fast Times at Ridgemont High." Beg. Sept. 24: "Blood Tide." #3—"Waitress!" #4—"Diner." #5—"Dynamite Chicken."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Forbidden World." #2—"The Beach Girls."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Sept. 23: "Forbidden World." Beg. Sept. 24: "Amityville II: The Possession." #2—"Dynamite Chicken."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. Thru Sept. 23: "Class of 1984"; "Fort Apache, the Bronx." Beg. Sept. 24: "The Thing"; "An American Werewolf in London."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"An Officer and a Gentleman." #2—"Das Boot."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 23: "Waitress!" Beg. Sept. 24: "Blood Tide." #3—"Inchon." #4—"Fast Times at Ridgemont High."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. Thru Sept. 23: "Star Trek II: The Wrath of Khan"; "Popeye." Beg. Sept. 24: "Night Shift"; "Private Benjamin."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Waitress!" #2—"Forbidden World." #3—Thru Sept. 23: "Dynamite Chicken." Beg. Sept. 24: "Blood Tide." #4—"Inchon."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Last Tango in Paris." #2—Thru Sept. 23: "Reds." Beg. Sept. 24: "Gregory's Girl."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—"Waitress!" #2—"E.T. the Extra-Terrestrial." #3—Thru Sept. 23: "Diner."

213. COBBLE HILL—CINEMA—Court St. at Butler. 596-9113. #1—"Waitress!" #2—Thru Sept. 23: "Class of 1984."

221. FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy. 252-6112. "E.T. the Extra-Terrestrial."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"An Officer and a Gentleman." #2—"Das Boot."

225. FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. "Inchon." **SOUTH**—Thru Sept. 23: "The World According to Garp." Beg. Sept. 24: "Amityville II: The Possession."

228. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Sept. 23: "Forbidden World"; "Modern Problems." Beg. Sept. 24: "The Road Warrior."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. "An Officer and a Gentleman."

232. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. Thru Sept. 23: "A Midsummer Night's Sex Comedy."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. "Waitress!"

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Sept. 23: "Zapped!" Beg. Sept. 24: "Tempest." #2—"Das Boot." #3—Thru Sept. 23: "The Beach Girls." Beg. Sept. 24: "Amityville II: The Possession." #4—"The Chosen."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Sept. 21: "The Sword and the Sorcerer." Beg. Sept. 22: "Star Trek II: The Wrath of Khan."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Sept. 23: "A Midsummer Night's Sex Comedy." #2—Thru Sept. 23: "Dynamite Chicken."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru Sept. 23: "Fast Times at Ridgemont High." #2—Thru Sept. 23: "Waitress!"

302. MARINER'S HARBOR—JERRY LEWIS— 273-9601. Thru Sept. 23: "Dynamite Chicken." Beg. Sept. 24: "Amityville II: The Possession."

303. NEW DORP—HYLAN— 351-6601. #1—"An Officer and a Gentleman." #2—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Tempest."

304. NEW DORP—LANE— 351-2110. Thru Sept. 23: "Waitress!" Beg. Sept. 24: "Amityville II: The Possession."

305. NEW DORP—RAE— 979-0444. #1—"Rocky III." #2—Thru Sept. 23: "The Road Warrior." Beg. Sept. 24: "Pink Floyd the Wall."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—"Dynamite Chicken." #2—"E.T. the Extra-Terrestrial."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 23: "Forbidden World." Beg. Sept. 24: "Blood Tide."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. "Inchon."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Thru Sept. 23: "Fast Times at Ridgemont High." Beg. Sept. 24: "Tempest." #2—"Waitress!" #3—Thru Sept. 23: "E.T. the Extra-Terrestrial." Beg. Sept. 24: "Amityville II: The Possession." #4—"Inchon."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"The World According to Garp." #2—"Das Boot."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"E.T. the Extra-Terrestrial." #2—"Waitress!" #3—Tent.: "Rocky III." #4—Tent.: "The Road Warrior."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Sept. 23: "The Sword and the Sorcerer." Beg. Sept. 24: "The Road Warrior."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"The Beach Girls." #2—"Das Boot."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Sept. 23: "Waitress!" Beg. Sept. 24: "Amityville II: The Possession." #2—Thru Sept. 23: "Dynamite Chicken"; "Richard Pryor Live in Concert." Beg. Sept. 24: "Tempest."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"An Officer and a Gentleman." #2—"The Beach Girls." #3—"Dynamite Chicken."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Tempest." #2—"Forbidden World." #3—Thru Sept. 23: "The Incubus." Beg. Sept. 24: "Amityville II: The Possession."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"E.T. the Extra-Terrestrial." #2—"Waitress!" #3—Tent.: "Fast Times at Ridgemont High." #4—"Inchon."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "E.T. the Extra-Terrestrial."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Sept. 23: "A Midsummer Night's Sex Comedy"; "History of the World Part I." Beg. Sept. 24: "The Best Little Whorehouse in Texas."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Inchon." #2—Tent.: "Fast Times at Ridgemont High."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "An Officer and a Gentleman."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"E.T. the Extra-Terrestrial." #2—"Dynamite Chicken." #3—Thru Sept. 23: "The Road Warrior." Beg. Sept. 24: "Blood Tide." #4—Tent.: "The World According to Garp."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Inchon." #2—"An Officer and a Gentleman."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru Sept. 23: "Dynamite Chicken." Beg. Sept. 24: "Amityville II: The Possession."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru Sept. 23: "Forbidden World." #2—"Dynamite Chicken." #3—"An Officer and a Gentleman."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"E.T. the Extra-Terrestrial." #2—"Waitress!" #3—Thru Sept. 23: "Inchon." Beg. Sept. 24: "Satan's Mistress."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Sept. 23: "Young Doctors in Love"; "History of the World Part I." Beg. Sept. 24: "The Best Little Whorehouse in Texas"; "A Little Sex."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Program unavailable.

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Sept. 23: "Forbidden World"; "Modern Problems." Beg. Sept. 24: "The Road Warrior"; "Body Heat."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Waitress!" #2—Thru Sept. 23: "Fast Times at Ridgemont High." Beg. Sept. 24: "Amityville II: The Possession."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Sept. 23: "Blade Runner"; "Body Heat."

444. RICHMOND HILL—LEFFERTS—Liberty at 122nd St. 843-8240. Program unavailable.

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"Waitress!" #2—Thru Sept. 23: "Diner." Beg. Sept. 24: "The Road Warrior."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—Thru Sept. 23: "Waitress!" Beg. Sept. 24: "Amityville II: The Possession." #2—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Tempest."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"An Officer and a Gentleman." #2—Thru Sept. 23: "Inchon."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Sept. 23: "The Best Little Whorehouse in Texas"; "The Cannonball Run." Beg. Sept. 24: "The Road Warrior."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. Thru Sept. 23: "Waitress!" Beg. Sept. 24: "Satan's Mistress."

501. **BALDWIN—RKO—** 223-9230. Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Tempest."

502. **BELLEROSE—RKO—** 775-1351. Thru Sept. 21: "The Sword and the Sorcerer." Beg. Sept. 22: "Star Trek II: The Wrath of Khan."

503. **BELLMORE—PLAYHOUSE—** 785-5400. #1—Thru Sept. 23: "Class of 1984." Beg. Sept. 24: "The Road Warrior." #2—"Rocky III."

504. **BELLMORE—THE MOVIES—** 785-3032. Thru Sept. 23: "Zapped!"

506. **BETHPAGE—BETHPAGE—** 796-2554. Program unavailable.

507. **BETHPAGE—MID-ISLAND—** 796-7500. Program unavailable.

511. **EAST MEADOW—FLICK—** 794-8008. #1—"Dynamite Chicken." #2—Thru Sept. 23: "The Best Little Whorehouse in Texas."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"E.T. the Extra-Terrestrial." #2—"Waitress!" #3—Thru Sept. 23: "Fast Times at Ridgemont High." Beg. Sept. 24: "Satan's Mistress." #4—"Inchon."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru Sept. 23: "Zapped!" Beg. Sept. 24: "Homework." #2—Thru Sept. 23: "A Midsummer Night's Sex Comedy." Beg. Sept. 24: "The Soldier."

514. **ELMONT—ARGO—** 437-0356. Program unavailable.

516. **FARMINGDALE—RKO—** 249-0122. "Class of 1984."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "An Officer and a Gentleman."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—Thru Sept. 23: "Rocky III." #2—Thru Sept. 23: "Dynamite Chicken"; "An American Werewolf in London."

519. **GARDEN CITY—RKO ROOSEVELT FIELD** — 741-4007. #1—"An Officer and a Gentleman." #2—Thru Sept. 23: "The World According to Garp." Beg. Sept. 24: "Amityville II: The Possession."

521. **GARDEN CITY PARK—RKO PARK EAST** — 741-8484. Thru Sept. 23 "Das Boot." Beg. Sept. 24: "Tempest."

523. **GREAT NECK—SQUIRE—** 466-2020. "The World According to Garp."

524. **HEWLETT—RKO—** 791-6768. Thru Sept. 21: "The Sword and the Sorcerer." Beg. Sept. 22: "Star Trek II: The Wrath of Khan."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—"Waitress!" #2—"Inchon."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "A Midsummer Night's Sex Comedy." **SOUTH—**"E.T. the Extra-Terrestrial."

529. **LAWRENCE—RKO—** 371-0203. #1—"Forbidden World." #2—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Tempest." #3—"An Officer and a Gentleman."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. Thru Sept. 23: "The Best Little Whorehouse in Texas"; "Pennies From Heaven." Beg. Sept. 24: "The Road Warrior"; "Sharky's Machine."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"An Officer and a Gentleman." #2—"Barbarosa." #3—"Forbidden World." #4—"Das Boot."

532. **LONG BEACH—LIDO—** 432-0056. Thru Sept. 23: "Diner." Beg. Sept. 24: "The Soldier."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Waitress!" #2—"E.T. the Extra-Terrestrial." #3—"Fast Times at Ridgemont High." #4—Thru Sept. 23: "The Beach Girls." Beg. Sept. 24: "Gregory's Girl."

534. **LYNBROOK—STUDIO ONE—** 599-5151. "Mephisto."

535. **MALVERNE—TWIN—** 599-6966. #1—Thru Sept. 23: "The Best Little Whorehouse in Texas." Beg. Sept. 24: "Das Boot." #2—Thru Sept. 23: "Diner." Beg. Sept. 24: "A Midsummer Night's Sex Comedy."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"E.T. the Extra-Terrestrial." #2—"Waitress!" #3—Thru Sept. 23: "Inchon." Beg. Sept. 24: "Gregory's Girl."

537. **MANHASSET—RKO CINEMA—** 627-1300. Thru Sept. 23: "The Chosen." Beg. Sept. 24: "Lola."

540. **MASSAPEQUA—PEQUA—** 799-6464. "An Officer and a Gentleman."

541. **MASSAPEQUA—SUNRISE MALL—** 795-2244. #1—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Satan's Mistress." #2—"Inchon." #3—Thru Sept. 23: "The Beach Girls." Beg. Sept. 24: "Amityville II: The Possession." #4—"The World According to Garp." #5—Thru Sept. 23: "Forbidden World." Beg. Sept. 24: "Blood Tide." #6—"Waitress!" #7—Thru Sept. 23: "Fast Times at Ridgemont High." Beg. Sept. 24: "Tempest."

542. **MERRICK—GABLES—** 546-0734. Thru Sept. 23: "Zapped!" Beg. Sept. 24: "Rocky III."

543. **MERRICK—MALL—** 623-4424. Program unavailable.

545. **NEW HYDE PARK—HERRICKS—** 747-0555. Thru Sept. 23: "A Midsummer Night's Sex Comedy." Beg. Sept. 24: "Amityville II: The Possession."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. Thru Sept. 23: "Forbidden World." Beg. Sept. 24: "Amityville II: The Possession."

547. **OCEANSIDE—OCEANSIDE—** 536-7565. #1—Thru Sept. 23: "A Midsummer Night's Sex Comedy." Beg. Sept. 24: "The Road Warrior." #2—Thru Sept. 23: "Class of 1984."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru Sept. 23: "A Midsummer Night's Sex Comedy." Beg. Sept. 24: "The Road Warrior."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—"Waitress!" #2—Thru Sept. 23: "A Midsummer Night's Sex Comedy." Beg. Sept. 24: "Zapped!"

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—"Das Boot." #2—Thru Sept. 23: "Waitress!" Beg. Sept. 24: "Tempest."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru Sept. 21: "The Sword and the Sorcerer." Beg. Sept. 22: "Star Trek II: The Wrath of Khan."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—"The Chosen." #2—Thru Sept. 23: "Forbidden World." Beg. Sept. 24: "Amityville II: The Possession."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"Dynamite Chicken." #2—Thru Sept. 23: "Diner." Beg. Sept. 24: "Satan's Mistress." #3—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Amityville II: The Possession."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Program unavailable.

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "The World According to Garp."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"The Chosen." #2—Thru Sept. 23: "Forbidden World." Beg. Sept. 24: "Amityville II: The Possession."

559. **ROSLYN—ROSLYN—** 621-8488. #1—"Chan Is Missing." #2—Thru Sept. 23: "La Vie Continue." Beg. Sept. 24: "Tempest."

561. **SYOSSET—SYOSSET—** 921-5810. "The World According to Garp."

562. **SYOSSET—UA CINEMA** 150— 364-0700. Thru Sept. 23: "Fast Times at Ridgemont High." Beg. Sept. 24: "Pink Floyd the Wall."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. "Inchon."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"The Incubus." #2—"Forbidden World." #3—"Fast Times at Ridgemont High." #4—"E.T. the Extra-Terrestrial." #5—"An Officer and a Gentleman." #6—"The Soldier." #7—"Rocky III." #8—"Dynamite Chicken." #9—"Friday the 13th, Part 3." #10—"Waitress!" #11—"Das Boot."

568. **VALLEY STREAM—VALLEY STREAM—** 825-8371. Thru Sept. 23: "Things Are Tough All Over"; "American Pop."

SPAIN ON 58th ST.
Plaza España
traditional • authentic
LUNCHEON | DINNER DAILY EXC. SUNDAY
MONDAY thru FRIDAY | NIGHTLY to 11 SAT. to 1 A.M.
SPANISH COOKED HERE
130 WEST 58th
bet. 6th & 7th
757-6434

Sea Fare®
of the Aegean
25 West 56th St., N.Y.C.
Excellent Sea Food
Telephone: 581-0540
Major Credit Cards Accepted

Il Nido
★★★
N.Y. Times
RISTORANTE ITALIANO
LUNCH & DINNER
Amer. Express & Diners Club
251 E. 53rd Street
(Bet. 2nd & 3rd Aves.)
N.Y.C. 753-8450-1

Szechuan East RESTAURANT
"The most unique and authentic Szechuan cuisine in New York"
1540 Second Ave. New York N.Y. 10028
(Between 80th and 81st Str.)
tel. 535-4921. Free delivery

GATEWAY TO SUPERB INDIAN CUISINE
Bombay Palace
COCKTAIL LOUNGE
FREE HOT HORS D'OEUVRES
After Theatre until 11:30 PM
Luncheon Buffet
$7.95
Discount Dinner Parking
Open 7 days for Lunch & Dinner
30 West 52nd Street NYC 541-7777

ROYAL ROOST
The Village The Way It Used To Be!
Cocktails From 4pm To 4am
Dinner & Entertainment Nightly
Credit Cards
Closed Monday
154 West 13th Street, New York City
(212) 255-3619

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Sept. 23: "Poltergeist." #2—Thru Sept. 23: "Rocky III."

571. WANTAGH—RKO— 781-6969. "E.T. the Extra-Terrestrial."

573. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Sept. 23: "Fast Times at Ridgemont High." Beg. Sept. 24 (tent.): "Amityville II: The Possession." #2—"Waitress!." #3—Thru Sept. 23: "An Officer and a Gentleman." Beg. Sept. 24: "E.T. the Extra-Terrestrial."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Sept. 23: "Star Trek II: The Wrath of Khan." #2—Thru Sept. 23: "A Midsummer Night's Sex Comedy."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—"Dynamite Chicken." #2—"Forbidden World."

601. BABYLON—BABYLON— 669-3399. "E.T. the Extra-Terrestrial."

602. BABYLON—RKO— 669-0700. #1—Thru Sept. 23: "Forbidden World." Beg. Sept. 24: "Tempest." #2—"The Road Warrior."

603. BABYLON—SOUTH BAY— 587-7676. #1—"An Officer and a Gentleman." #2—Tent.: "Fast Times at Ridgemont High." #3—"Waitress!"

604. BAY SHORE—CINEMA— 665-1722. Thru Sept. 23: "Inchon." Beg. Sept. 24: "Pink Floyd the Wall."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"The World According to Garp." #2—"Das Boot."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—"E.T. the Extra-Terrestrial"; "The Incredible Shrinking Woman." #2—Thru Sept. 23: "An Officer and a Gentleman"; "American Gigolo." Beg. Sept. 24: "Inchon"; "The Dogs of War."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Sept. 23: "Poltergeist." Beg. Sept. 24: "Star Trek II: The Wrath of Khan."

612. CENTER MORICHES—CENTER— 878-2100. Thru Sept. 23: "A Midsummer Night's Sex Comedy."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Sept. 23: "Poltergeist."

615. COMMACK—DRIVE-IN— 499-2900. Thru Sept. 23: "Fast Times at Ridgemont High"; "The Blues Brothers." Beg. Sept. 24: "Amityville II: The Possession."

616. COMMACK—MAYFAIR— 543-0707. "Inchon."

617. COMMACK—RKO— 499-4545. #1—"Dynamite Chicken." #2—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Tempest."

618. COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN— 842-4258. Thru Sept. 23: "Dynamite Chicken"; "Richard Pryor Live in Concert." Beg. Sept. 24: "Amityville II: The Possession."

619. CORAM—CORAM— 698-7200. Thru Sept. 23: "Waitress!"

620. CORAM—DRIVE-IN— 732-6200. Tent.: "An Officer and a Gentleman"; "American Gigolo."

621. CORAM—PINE— 698-6442. #1—"Inchon." #2—Tent.: "Rocky III."

622. DEER PARK—DEER PARK— 667-2440. Thru Sept. 23: "Annie." Beg. Sept. 24: "The Best Little Whorehouse in Texas."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—Thru Sept. 23: "Inchon." Beg. Sept. 24: "Amityville II: The Possession." #2—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Pink Floyd the Wall." #3—Thru Sept. 23: "The Chosen." Beg. Sept. 24: "Tempest." #4—Thru Sept. 23: "Waitress!." Beg. Sept. 24: "Gregory's Girl." #5—"E.T. the Extra-Terrestrial."

626. EAST NORTHPORT—LARKFIELD— 261-0043. Thru Sept. 23: "Don's Party."

627. EAST SETAUKET—RKO FOX— 473-2400. Thru Sept. 23: "Dynamite Chicken." Beg. Sept. 24: "Pink Floyd the Wall."

628. ELWOOD—ELWOOD— 499-7800. #1—Thru Sept. 23: "Star Trek II: The Wrath of Khan." Beg. Sept. 24: "Things Are Tough All Over." #2—"Star Wars."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru Sept. 23: "Fast Times at Ridgemont High." Beg. Sept. 24: "Satan's Mistress." #2—"Inchon."

630. GREENPORT—GREENPORT— 477-0500. Thru Sept. 23: "The Road Warrior." Beg. Sept. 24: "Deathtrap."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. Thru Sept. 23: "Class of 1984." Beg. Sept. 24: "Amityville II: The Possession."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"The Chosen." #2—"Inchon." #3—"Fast Times at Ridgemont High." #4—Thru Sept. 23: "Waitress!" Beg. Sept. 24: "Tempest."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "E.T. the Extra-Terrestrial."

634. HUNTINGTON—RKO YORK— 421-3911. Thru Sept. 23: "Dynamite Chicken." Beg. Sept. 24: "Amityville II: The Possession."

635. ISLIP—ISLIP— 581-5200. #1—"Fast Times at Ridgemont High." #2—Thru Sept. 23: "Waitress!" Beg. Sept. 24: "Tempest." #3—Thru Sept. 23: "The Incubus"; "An American Werewolf in London." Beg. Sept. 24: "Waitress!"

636. KINGS PARK—KINGS PARK— 269-4422. Thru Sept. 23: "Zapped!"

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Inchon."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Sept. 23: "Poltergeist."

639. LINDENHURST—LINDENHURST— 888-5400. Thru Sept. 23: "Night Shift." Beg. Sept. 24: "The Road Warrior."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru Sept. 23: "Zapped!" #2—Thru Sept. 23: "A Midsummer Night's Sex Comedy"; "Arthur." #3—Thru Sept. 23: "Rocky III."

641. MONTAUK—THE MOVIES— 668-2393. Thru Sept. 23: "A Midsummer Night's Sex Comedy."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. Thru Sept. 23: "The World According to Garp." Beg. Sept. 24: "Blood Tide." **OUTDOOR—**Thru Sept. 23: "Waitress!" "Squeeze Play." Beg. Sept. 24: "Satan's Mistress."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—Thru Sept. 23: "Rocky III." #2—Thru Sept. 23: "Dynamite Chicken"; "An American Werewolf in London."

644. NORTHPORT—NORTHPORT— 261-8600. Thru Sept. 23: "Class of 1984." Beg. Sept. 24: "The Road Warrior."

645. OAKDALE—OAKDALE— 589-8118. Thru Sept. 23: "Rocky III." Beg. Sept. 24: "Zapped!"

646. OCEAN BEACH—COMMUNITY— 583-5184. Sept. 24-25: "A Midsummer Night's Sex Comedy."

648. PATCHOGUE—PATCHOGUE— 475-0601. "An Officer and a Gentleman."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Tempest." #2—"E.T. the Extra-Terrestrial."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. Thru Sept. 23: "Forbidden World." Beg. Sept. 24: "Amityville II: The Possession." **OUTDOOR—**Thru Sept. 23: "Fast Times at Ridgemont High"; "Cheech & Chong's Next Movie." Beg. Sept. 24: "Forbidden World"; "Galaxy of Terror."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"Waitress!" #2—Thru Sept. 23: "The World According to Garp." Beg. Sept. 24: "Blood Tide."

653. PORT JEFFERSON—MINI EAST— 928-6555. "E.T. the Extra-Terrestrial." **CINEMA WEST—**Thru Sept. 23: "A Midsummer Night's Sex Comedy."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Sept. 21: "The Sword and the Sorcerer." Beg. Sept. 22: "Star Trek II: The Wrath of Khan."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Sept. 23: "The Road Warrior."

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru Sept. 23: "Mephisto." Beg. Sept. 24: "La Vie Continue."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Sept. 23: "Zapped!" Beg. Sept. 24: "The Road Warrior." #2—Thru Sept. 23: "A Midsummer Night's Sex Comedy"; "Body Heat." #3—Program unavailable.

660. SHIRLEY—TWIN— 281-3301. #1—Thru Sept. 23: "Zapped!" #2—Thru Sept. 23: "The Incubus."

662. SMITHTOWN—SMITHTOWN— 265-1551. "E.T. the Extra-Terrestrial."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—Thru Sept. 23: "Fast Times at Ridgemont High." Beg. Sept. 24 (tent.): "Das Boot." #2—Thru Sept. 23: "The World According to Garp." Beg. Sept. 24: "Waitress!"

664. STONY BROOK—LOEWS— 751-2300. #1—"An Officer and a Gentleman." #2—"Forbidden World." #3—"Das Boot."

666. WEST ISLIP—TWIN— 669-2626. #1—Thru Sept. 23: "Zapped!" Beg. Sept. 24: "A Midsummer Night's Sex Comedy." #2—Thru Sept. 23: "Class of 1984." Beg. Sept. 24: "The Soldier."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Sept. 23: "Poltergeist"; "An American Werewolf in London."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. "An Officer and a Gentleman."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. Thru Sept. 23: "The World According to Garp." Beg. Sept. 24: "My Dinner With Andre."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "An Officer and a Gentleman."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"Inchon." #2—"Waitress!" #3—"Dynamite Chicken."

703. CROSS RIVER—CROSS RIVER— 763-8811. Program unavailable.

704. DOBBS FERRY—PICKWICK— 693-7727. Program unavailable.

705. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Sept. 23: "E.T. the Extra-Terrestrial." Beg. Sept. 24: "Gregory's Girl." #2—Beg. Sept. 24: "The Chosen."

706. HARTSDALE—CINEMA— 428-2200. #1—"The World According to Garp." #2—Thru Sept. 23: "Das Boot." #3—"An Officer and a Gentleman." #4—Thru Sept. 23: "Homework"; "The Beach Girls."

707. LARCHMONT—PLAYHOUSE— 834-3001. "Mephisto."

708. MAMARONECK—PLAYHOUSE— 698-2200. #1—"E.T. the Extra-Terrestrial." #2—"Fast Times at Ridgemont High." #3—"Waitress!" #4—"Dynamite Chicken."

709. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—"Waitress!" #2—Thru Sept. 23: "Poltergeist." Beg. Sept. 24: "Amityville II: The Possession."

710. MOUNT VERNON—PARKWAY— 664-3311. Thru Sept. 23: "The Best Little Whorehouse in Texas." Beg. Sept. 24: "A Midsummer Night's Sex Comedy."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Friday the 13th, Part 3." #2—"Das Boot."

713. NEW ROCHELLE—RKO MALL— 636-8808. "Forbidden World."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"An Officer and a Gentleman." #2—"The Incubus." #3—"E.T. the Extra-Terrestrial." #4—"Waitress!" #5—"Dynamite Chicken"; "Forbidden World."

715. NEW ROCHELLE—TOWN— 632-4000. "Inchon."

716. OSSINING—ARCADIAN— 941-5200. #1—"An Officer and a Gentleman." #2—Thru Sept. 23: "Forbidden World." Beg. Sept. 24: "Amityville II: The Possession."

717. PEEKSKILL—BEACH— 737-6262. #1—Thru Sept. 23: "The Road Warrior." Beg. Sept. 24: "Pink Floyd the Wall." #2—Thru Sept. 23: "Fast Times at Ridgemont High." Beg. Sept. 24: "Amityville II: The Possession." #3—Tent.: "Waitress!"

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"An Officer and a Gentleman." #2—Thru Sept. 23: "The Chosen." Beg. Sept. 24: "Tempest." #3—Thru Sept. 23: "Das Boot."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Sept. 23: "The Best Little Whorehouse in Texas."

721. PLEASANTVILLE—ROME— 769-0720. "Inchon."

722. RYE—RYE RIDGE— 939-8177. #1—"An Officer and a Gentleman." #2—Thru Sept. 23: "The Chosen." Beg. Sept. 24: "Amityville II: The Possession."

723. SCARSDALE—FINE ARTS— 723-6699. Thru Sept. 23: "The Chosen." Beg. Sept. 24: "Lola."

724. SCARSDALE—PLAZA— 725-0078. Thru Sept. 23: "A Midsummer Night's Sex Comedy." Beg. Sept. 24: "Rocky III."

726. WHITE PLAINS—COLONY— 948-8828. Thru Sept. 23: "Dynamite Chicken." Beg. Sept. 24: "Fearless Jackal."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—Thru Sept. 23: "Forbidden World." #2—Thru Sept. 23: "Waitress!" Beg. Sept. 24: "Amityville II: The Possession."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Inchon."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—Thru Sept. 23: "Rocky III." Beg. Sept. 24: "Pink Floyd the Wall." #2—Thru Sept. 23: "Forbidden World."

731. **YONKERS—KENT—** 237-3440. Thru Sept. 23: "Dynamite Chicken." Beg. Sept. 24: "Rocky III."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—Thru Sept. 23: "The World According to Garp." Beg. Sept. 24: "Amityville II: The Possession." #4—"Fast Times at Ridgemont High."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Inchon." #2—Tent.: "The World According to Garp."

Rockland County

742. **MONSEY—ROCKLAND DRIVE-IN—** 356-4040. "Forbidden World."

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "E.T. the Extra-Terrestrial."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Dynamite Chicken"; "Richard Pryor Live in Concert." #2—"Waitress!" #3—"The Road Warrior." #4—"Rocky III." #5—"Inchon."

746. **NEW CITY—TOWN—** 634-5100. #1—"An Officer and a Gentleman." #2—Thru Sept. 23: "Diner." Beg. Sept. 24: "Amityville II: The Possession."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"E.T. the Extra-Terrestrial." #2—Tent.: "Waitress!"

748. **NYACK—CINEMA EAST—** 358-6631. "Barbarosa."

750. **ORANGEBURG—303 DRIVE-IN—** 359-2021. Thru Sept. 23: "Waitress!"; "Squeeze Play." Beg. Sept. 24: "Amityville II: The Possession."

751. **PEARL RIVER—CENTRAL—** 735-2530. "An Officer and a Gentleman."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Waitress!"

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "The Chosen."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Star Trek II: The Wrath of Khan."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Annie."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Forbidden World."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"E.T. the Extra-Terrestrial." #2—"Fast Times at Ridgemont High."

774. **DANBURY—CINE—** 743-2200. #1—"Inchon." #2—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Tempest." #3—Thru Sept. 23: "The World According to Garp." Beg. Sept. 24: "Amityville II: The Possession."

775. **DANBURY—CINEMA—** 748-2923. #1—"Pink Floyd the Wall." #2—"An Officer and a Gentleman."

777. **DANBURY—PALACE—** 748-7496. #1—"Dynamite Chicken." #2—"Forbidden World." #3—"Waitress!"

778. **DARIEN—PLAYHOUSE—** 655-0100. "E.T. the Extra-Terrestrial."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 23: "Monty Python Live at the Hollywood Bowl."

780. **FAIRFIELD—COUNTY—** 334-1411. "Fast Times at Ridgemont High."

781. **GREENWICH—CINEMA—** 869-6030. "E.T. the Extra-Terrestrial."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Pink Floyd the Wall." #2—"Das Boot." #3—Thru Sept. 23: "Mephisto." Beg. Sept. 24: "Tempest."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "An Officer and a Gentleman."

784. **NORWALK—CINEMA—** 838-4504. #1—"Inchon." #2—Program unavailable.

785. **NORWALK—NORWALK—** 866-3010. "Waitress!"

787. **RIDGEFIELD—CINEMA—** 438-3338. Program unavailable.

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Sept. 21: "Smash Palace." Sept. 22-24: "Cocktail Molotov." Beg. Sept. 25: "Passione d'Amore."

789. **SPRINGDALE—STATE—** 325-0250. Thru Sept. 23: "Young Doctors in Love." Beg. Sept. 24: "An Officer and a Gentleman."

790. **STAMFORD—AVON—** 324-9205. #1—"Dynamite Chicken." #2—"Forbidden World."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Inchon." #2—"Fast Times at Ridgemont High." #3—"Waitress!"

792. **STAMFORD—RIDGEWAY—** 323-5000. "An Officer and a Gentleman."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Pink Floyd the Wall." #2—"An Officer and a Gentleman." #3—Thru Sept. 23: "Inchon." Beg. Sept. 24: "Tempest."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Fast Times at Ridgemont High." #2—"Pink Floyd the Wall." #3—227-9619. Program unavailable. #4—226-6666. Program unavailable.

796. **WESTPORT—POST—** 227-0500. "An Officer and a Gentleman."

798. **WILTON—CINEMA—** 762-5678. Program unavailable.

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Sept. 23: "Young Doctors in Love." Beg. Sept. 24: "Tempest." #2—Thru Sept. 23: "Waitress!" #3—Thru Sept. 23: "Fast Times at Ridgemont High."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Sept. 23: "Rocky III." #2—Thru Sept. 23: "The Incubus."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Tempest." #2—Thru Sept. 23: "Inchon."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Friday the 13th, Part 3." #2—"Zapped!" #3—"Inchon." #4—"Forbidden World."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"An Officer and a Gentleman." #2—"E.T. the Extra-Terrestrial." #3—"Waitress!" #4—"Das Boot." #5—"Fast Times at Ridgemont High." #6—"Forbidden World."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Sept. 23: "Zapped!" Beg. Sept. 24: "The Soldier."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Tempest."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"An Officer and a Gentleman." #2—Thru Sept. 23: "Dynamite Chicken", "Forbidden World." Beg. Sept. 24: "Amityville II: The Possession."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Thru Sept. 23: "The Chosen." Beg. Sept. 24: "Amityville II: The Possession."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Sept. 23: "Poltergeist." Beg. Sept. 24: "Star Trek II: The Wrath of Khan."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Diner."

819. **MILLBURN—RKO—** 376-0800. #1—"E.T. the Extra-Terrestrial." #2—"Inchon."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Friday the 13th, Part 3." #2—"Zapped!" #3—"The Road Warrior."

825. **NUTLEY—FRANKLIN—** 667-1777. Program unavailable.

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Mephisto."

828. **VERONA—VERONA—** 239-0880. "Waitress!"

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. "Diner."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"An Officer and a Gentleman." #2—Thru Sept. 23: "The World According to Garp." #3—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Tempest."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Sept. 23: "Zapped!"

841. **CRANFORD—RKO—** 276-9120. #1—"Forbidden World." #2—"Dynamite Chicken."

842. **ELIZABETH—ELMORA—** 352-3483. "Rocky III"; "All the Marbles."

846. **LINDEN—TWIN—** 925-9787. #1—"E.T. the Extra-Terrestrial." #2—Thru Sept. 23: "Waitress!"

848. **ROSELLE PARK—PARK—** 245-0358. "The Best Little Whorehouse in Texas"; "A Little Sex."

849. **SUMMIT—STRAND—** 273-3900. Thru Sept. 23: Woody Allen Festival. Beg. Sept. 24 (tent.): "Last Tango in Paris."

851. **UNION—FIVE POINTS—** 964-3466. Thru Sept. 23: "Rocky III." Beg. Sept. 24: "Star Wars."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "The Chosen."

853. **UNION—RKO FOX—** 964-8977. "An Officer and a Gentleman."

854. **UNION—RKO UNION—** 686-4373. #1—"A Midsummer Night's Sex Comedy." #2—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Tempest."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Thru Sept. 23: "Fast Times at Ridgemont High." #2—"E.T. the Extra-Terrestrial." #3—"Waitress!"

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Sept. 23: "Zapped!" #2—Thru Sept. 23: "Mephisto."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Sept. 23: "Poltergeist." Beg. Sept. 24: "Star Trek II: The Wrath of Khan."

861. **CLOSTER—CLOSTER—** 768-8800. Thru Sept. 23: "A Midsummer Night's Sex Comedy." Beg. Sept. 24: "Star Trek II: The Wrath of Khan."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Das Boot." #2—"Forbidden World." #3—"An Officer and a Gentleman." #4—"Fast Times at Ridgemont High."

863. **EMERSON—TOWN—** 261-1000. Thru Sept. 23: "Diner."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Waitress!" #2—"E.T. the Extra-Terrestrial."

866. **FAIRVIEW—TWIN—** 941-2424. Program unavailable.

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Inchon." #2—"Dynamite Chicken."

868. **FORT LEE—SHARON—** 224-0202. Thru Sept. 23: "Diner."

873. **OAKLAND—TWIN—** 337-4478. #1—"Friday the 13th, Part 3." #2—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Tempest."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Sept. 23: "Zapped!" #2—Thru Sept. 23: "Rocky III."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Waitress!"

876. **PARAMUS—CINEMA 35—** 845-5070. "E.T. the Extra-Terrestrial."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"An Officer and a Gentleman." #2—Thru Sept. 23: "The Road Warrior." Beg. Sept. 24: "Amityville II: The Possession." #3—Thru Sept. 23: "Zapped!" Beg. Sept. 24: "Tempest." #4—"The Chosen." #5—"The World According to Garp." #6—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Lola." #7—"Forbidden World."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—Thru Sept. 23: "Inchon." Beg. Sept. 24: "Pink Floyd the Wall." #2—"The Incubus."

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

883. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Sept. 23: "Young Doctors in Love." Beg. Sept. 24: "The Soldier."

884. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"An Officer and a Gentleman." #2—Thru Sept. 23: "Das Boot." Beg. Sept. 24: "Tempest."

885. **TEANECK—CEDAR LANE—** 836-3430. "A Midsummer Night's Sex Comedy."

886. **TENAFLY—BERGEN—** 567-0004. Thru Sept. 23: "La Vie Continue." Beg. Sept. 24: "Poltergeist."

889. **WESTWOOD—PASCACK—** 664-3200. "Waitress!"

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires *accompanying parent or adult guardian.***
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AMITYVILLE II: THE POSSESSION—(1hr. 44m., '82) In this prequel, a young boy possessed by evil spirits murders his entire family. With Burt Young, Rutanya Alda and James Olson. Dir. Damiano Damiani. R. **105, 109, 203, 225, 234, 302, 304, 401, 410, 412, 424, 439, 448, 519, 541, 545, 546, 552, 554, 558, 573, 615, 618, 625, 631, 634, 650, 709, 716, 717, 722, 727, 732, 746, 750, 774, 811, 813, 878**

★ **BARBAROSA**—(1hr. 30m., '82) Grizzled and bearded, Willie Nelson is the legendary scoundrel Barbarosa, and Gary Busey, huge and shapeless in overalls, is the farmboy-on-the-run, Karl; both men are locked in fratricidal combats against families they love. Wandering through the mountains and mesas on the Texas-Mexico border, the two make an unlikely but fascinating pair. Screenwriter William D. Wittliff and the great Australian director Fred Schepisi have spun out a wonderfully funny and beautiful tall tale. The movie has absurdities that nothing can excuse, but also an epic grandeur that never loses its wit and edge. With Gilbert Roland as a one-legged *paterfamilias,* sitting in a cave and growling, "Bring me his *cojones* on a stick!" PG. **14, 61, 92, 531, 748**

BEST LITTLE WHOREHOUSE IN TEXAS, THE—(1hr. 54m., '82) Strenuous, affable, undistinguished musical in the Broadway-bucolic mode, Southern division. We know we're in the South because all the characters, created by Larry L. King and Peter Masterson, talk in this strange show-business dialect (i.e., Burt Reynolds, as a small-town sheriff, describes someone as "crazier than a peach-orchard's sow"). Dolly Parton, long-time madame of the Chicken Ranch, appears in sequined, low-cut dresses that reveal immense expanses of creamy white flesh. Smiling back at our leers, she's not a wisecracking Big Mama like Mae West but an obviously forthright, good-hearted woman. She's a bit too straight, perhaps, for Burt Reynolds; realizing that, he tries not to do his smart-ass thing around her, and they're both terribly earnest and a little dull. The musical numbers, routinely staged, display a great deal of flesh, but this movie about a cathouse doesn't have a single erotic moment. With Charles Durning, as the governor, skipping through the columns of the statehouse like a veteran song-and-dance man in the number, "Sidestep." Dir. Colin Higgins. R. **416, 436, 451, 511, 530, 535, 622, 710, 720, 848**

BIRGITT HAAS MUST BE KILLED—(1hr. 45m., '82) *In French and German, Eng. subtitles.* Philippe Noiret is outstanding as the head of a special French intelligence unit involved in a very dirty deal: The French have agreed to do away with a German terrorist, Birgitt Haas (Lisa Kreuzer), in return for some information from the West German police. They find themselves a patsy, affectingly played by Jean Rochefort, and set him up as Haas's lover in order to pin a phony "crime of passion" on him. The plot isn't too convincing, and the direction a little logy, but Noiret brings depths of humanity and intelligence to his role—so much humanity that you wonder why he's doing this kind of dirty work. The movie passes the time. Dir. Laurent Heynemann. R. **20, 51**

BURDEN OF DREAMS—(1hr. 33m., '82) A documentary about filmmaker Werner Herzog and his struggle to complete *Fitzcarraldo* in the Peruvian Amazon. Dir. Les Blank. **6**

★ **CHAN IS MISSING**—(1hr. 20m., '81) In this mystery story that becomes a meditation on Chinese-American identity all the characters are players in the comedy of assimilation. For Wayne Wang, the 33-year-old Hong Kong-born filmmaker who shot the movie in San Francisco for only $20,000, the cultural messiness of Chinese-American life is part of its comic glory. Jo (Wood Moy), a civilized, rueful, middle-aged cabbie, and his jivy nephew Steve (Marc Hayashi), hoping to get their own taxi medallion, have given their life savings—$4,000—to a Taiwanese businessman, Chan, who has connections. When Chan disappears with their loot, the two of them scour the community for the elusive immigrant, who has apparently meant something different to every person in Chinatown. Shot in black-and-white, with a ruminative narration (delivered by Jo), *Chan Is Missing* looks a little like a forties *film noir,* though in temperament the movie is closer to *The Third Man,* with its missing protagonist, or to one of Antonioni's philosophical puzzles in which the mystery evaporates in the face of the uncertainty of knowing anything for sure. A movie of great assurance and wit. **88, 559**

CHILLY SCENES OF WINTER—(1hr. 32m., '82) Joan Micklin Silver has re-edited her 1979 film, *Head Over Heels,* and restored the title of Ann Beattie's novel, a contemporary romance, from which it is based. With John Heard, Mary Beth Hurt, Peter Riegert and Gloria Grahame. PG. **16, 90**

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **14, 58, 234, 537, 552, 558, 625, 632, 705, 719, 722, 723, 754, 813, 852, 878**

CIAO! MANHATTAN—(1hr. 26m., '73) Virtually unreleased to date, a semi-documentary portrait of Andy Warhol superstar Edie Sedgwick. Dir. John Palmer and David Weisman. **16**

COUNTRYMAN—(1hr. 43m., '82) The adventures of a Jamaican mystic. With Countryman, Hiram Keller, Tina St. Clair and Carl Bradshaw. Dir. Dickie Jobson. R. **7**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles; dubbed version. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **24, 35, 72, 97, 105, 205, 211, 223, 234, 303, 402, 408, 412, 448, 501, 521, 529, 531, 535, 541, 550, 554, 567, 606, 617, 625, 649, 663, 664, 706, 712, 719, 774, 782, 803, 807, 810, 830, 854, 862, 873, 878, 884**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **6, 50, 201, 212, 447, 532, 535, 554, 746, 818, 829, 863, 868**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55**

DYNAMITE CHICKEN—(1hr. 16m., '82) A reedited version of the 1974 film, a collection of comic skits, animation and music. With Richard Pryor, *Ace Trucking Company, Michael O'Donoghue,* John Lennon and Yoko Ono. Dir. Ernest Pintoff. R. **37, 83, 97, 103, 201, 203, 210, 236, 302, 306, 410, 411, 420, 424, 426, 511, 518, 554, 567, 600, 617, 618, 627, 634, 643, 702, 708, 714, 726, 731, 745, 777, 790, 811, 841, 867**

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. **21, 36, 72, 103, 109, 201, 206, 212, 221, 306, 307, 401, 403, 413, 414, 420, 428, 512, 528, 533, 536, 567, 571, 573, 601, 608, 625, 633, 649, 653, 662, 705, 708, 714, 732, 744, 747, 773, 778, 779, 781, 807, 819, 846, 857, 864, 876**

FAST TIMES AT RIDGEMONT HIGH—(1hr. 32m., '82) Reviewed in this issue. R. **24, 41, 80, 109, 201, 206, 300, 401, 413, 418, 439, 512, 533, 541, 562, 567, 573, 603, 615, 629, 632, 635, 650, 663, 708, 717, 732, 773, 780, 791, 795, 800, 807, 857, 862**

FORBIDDEN WORLD—(1hr. 22m., '82) Science fiction horror about a mutated creature in outer space. With Jesse Vint, Dawn Dunlap and June Chadwick. Dir. Allan Holzman. R. **37, 83, 109, 111, 202, 203, 210, 228, 307, 412, 426, 438, 529, 531, 541, 546, 552, 558, 567, 600, 602, 650, 664, 713, 714, 716, 727, 730, 742, 758, 777, 790, 806, 807, 811, 841, 862, 878**

★ **GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. **86, 211, 533, 536, 625, 705**

INCHON—(1hr. 46m., '82) The recreation of General MacArthur's famed invasion during the Korean War. With Jacqueline Bisset, Ben Gazzara, Toshiro Mifune, Richard Roundtree and Sir Laurence Olivier. Dir. Terence Young. PG. **24, 30, 70, 82, 92, 104, 114, 206, 210, 225, 308, 401, 413, 418, 423, 428, 450, 512, 526, 536, 541, 566, 604, 608, 616, 621, 625, 629, 632, 637, 702, 715, 721, 728, 735, 745, 774, 784, 791, 793, 803, 806, 819, 867, 879**

JOSEPHA—(1hr. 54m., '82) In French, Eng. subtitles. Reviewed in this issue. R. **56**

KINGS OF THE ROAD—(2hrs. 56m., '76) In German, Eng. subtitles. Wim Wenders's engaging yet exasperating epic of two inarticulate young men wandering through the dull landscape of modern Germany. Bruno (Rüdiger Vogler), a self-sufficient and whimsical movie-projector repairman, picks up Robert (Hanns Zischler), a linguist whose marriage has just broken up. Together they drift from nowhere to nowhere, floating in the moody soulfulness of seemingly all recent West German films. The inanition isn't banal, but it isn't hip either. *Kings of the Road* is an epitaph for the kind of classical narrative Wenders cannot or will not make. Virtually unreleased to date. **2**

LA VIE CONTINUE—(1hr. 33m., '82) In French, Eng. subtitles. Serious, heartfelt, but minor. Annie Girardot, in her late forties, comfortably married and with two children, is forced to remake her life when her husband drops dead of a heart attack. The movie faithfully chronicles the difficulties of facing men again, of having a "personal life" after years of marriage, and of finding a job and earning a living. The elegant Jean-Pierre Cassell turns up as a bicycle repairman (!), and the two have an uncertain affair. The veteran Pierre Dux is also on hand as a melancholy Jew who imparts his wisdom to the heroine. The movie's earnestness is borderline cliché—a little more anger and life and less wistfulness might have made it a better movie. Dir. Moshe Mizrahi. PG. **559, 657, 886**

L'ADOLESCENTE—(1hr. 33., '82) In French, Eng. subtitles. A young girl grows into a woman in France on the eve of World War II. With Simone Signoret. Dir. Jeanne Moreau. **60**

★**LE BEAU MARIAGE**—(1hr. 37m., '82) In French, Eng. subtitles. Sabine (Béatrice Romand), an art student living in Le Mans and studying in Paris, walks out on her married lover, a famous painter, and announces that she is going to get married. She doesn't know *whom* she's going to marry, only that she's had it as a single woman. When she meets Edmond (André Dussollier), a Paris lawyer, at a party, she decides he's the one, and she lays siege to him. Sabine is exasperatingly self-approving, and our attitudes toward her keep changing. The writer-director Eric Rohmer must mean us to find her slightly mad in her single-minded willfulness yet ultimately brave and even noble. She risks everything, and, at times, her humiliation is great. As always, Rohmer's method is analytic and gently ironic. His movies are all talk, and when you're watching them they seem slightly underdone. Afterwards you realize he's given you some of the most satisfying portraits of men and women flirting and falling in or out of love that you've ever seen. PG. **62**

LES TURLUPINS—(1hr. 33m., '82) In French, Eng. subtitles. A comedy about mischievous boys growing up at a Catholic boarding school in German-occupied France. With Bernaud Brieux, Thomas Chabrol, Pascale Rocard and Sébastien Drai-Dietrich. Dir. Bernard Révon. R. **73**

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. Rainer Werner Fassbinder's acridly entertaining gloss on *The Blue Angel* is set in Coburg, a small city in Bavaria, during the Adenauer years—the years of the economic miracle. Lola (Barbara Sukowa), a singer-prostitute, is the mistress of the corrupt building contractor Schuckert (Mario Adorf), a noisy bear of a man about 50, who takes his pleasure with the roaring enthusiasm of a German Henry VIII. Eager for respectability, Lola sets about seducing a new city commissioner, the aristocratic Von Bohm (Armin Mueller-Stahl), whose approval Schuckert needs for a new housing complex. Sukowa, a defiantly unsensual actress, stands on the club stage in her skimpy outfits, rasping out her numbers in hip German-night-club style—gutteral, insinuating, "angry." When Von Bohm falls into Lola's clutches, the movie gets predictably anguished and mawkish, but then Schuckert shows up again and restores the jovially cynical tone. One of the most approachable of Fassbinder's movies. With Matthias Fuchs as a stock figure—a defeated idealist making dolorous poetic remarks. R. **86, 537, 723, 878**

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. **16, 93, 534, 657, 707, 782, 827, 858**

MIDSUMMER NIGHT'S SEX COMEDY, A—(1hr. 27m., '82) Woody Allen's attempt at classical farce—a comedy of innocence and lust—is lush and pretty but terribly self-conscious. At a lovely Victorian house somewhere around 1905, three couples gather, dressed in full turn-of-the-century splendor, and then split apart, only to pair off in new combinations. Woody Allen has written the dialogue with period formalities, and at least two of the actors—José Ferrer and Julie Hagerty—act in period, but when Woody and Tony Roberts start talking about women they could be comparing notes on their latest infatuations in a taxi to Elaine's. The carelessness is baffling, and we can't tell if Woody Allen knows what he's doing. Is he trying to stay in period and failing? Or is he letting us know that we're meant to take *Sex Comedy* as an evening of amateur theatricals? Either way, the movie feels half-hearted. With Mary Steenburgen and Mia Farrow, who has met Woody's anxieties more than halfway and begun to sound like Diane Keaton. Cinematography by Gordon Willis; music by Mendelssohn. PG. **11, 32, 97, 232, 236, 416, 513, 528, 535, 545, 547, 548, 549, 574, 612, 640, 641, 646, 653, 658, 666, 710, 724, 854, 861, 885**

★**MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **86, 700**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **23, 31, 60, 104, 111, 113, 205, 223, 231, 303, 411, 419, 423, 426, 450, 517, 519, 529, 531, 540, 567, 573, 603, 608, 620, 648, 664, 668, 701, 706, 714, 716, 719, 722, 732, 746, 751, 775, 783, 789, 792, 793, 796, 807, 811, 830, 853, 862, 878, 884**

PIAF—THE EARLY YEARS—(1hr. 44m., '82) In French, Eng. subtitles. The formative years in the life of the great chanteuse, Edith Piaf. With Brigitte Ariel. Dir. Guy Casaril. PG. **16, 58, 93**

PINK FLOYD THE WALL—(1hr. 35m., '82) It sets a new record in rock pretentiousness, which isn't easy. As a burnt-out rocker sits in his L.A. hotel room, staring at the tube, images of rioting, war, terror, death, plus tons of Gerald Scarfe's looming, ominous drawings, animated into plants that fornicate, come after you like a nightmare that won't end. A groupie tries to rouse the rock star, but he ignores her and smashes the TV set. And more, much more, all in the stoned-apocalyptic vein. Music by Pink Floyd; directed by the staggeringly uneven Alan Parker. R. **37, 45, 305, 562, 604, 625, 627, 717, 730, 775, 782, 793, 795, 879**

★**POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell to get her little daughter back; Beatrice Straight as a para-psychologist; and Zelda Rubinstein as a midget clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. **38, 76, 570, 609, 613, 638, 667, 709, 817, 860, 886**

ROAD WARRIOR, THE—(1hr. 34m., '82) The Bomb has been dropped, and we're in the Great Nowhere—the Australian desert—a land without shade, color, or comfort. Eager to protect their fuel, a few survivors have barricaded themselves into a compound surrounding a refinery. Outside, a roving gang of marauders on motorcycles rapes and pillages, and finally lays siege to the compound. Almost the whole movie consists of chases and gladiatorial combats. Cars tumble over and burst into flames, bodies are incinerated or flung through the air. The director, George Miller, has taken the materials of the American Western and Kurosawa films like *Yojimbo* and *The Seven Samurai* and transferred them to this post-apocalyptic wilderness, and he's dressed his characters in leather and Mohawk haircuts, mixing the style of three or four junk cultures (biker, punk, S&M), trying to come up with something outlandish for the midnight-movie kids. It's a brutally monotonous movie that wears you down. Starring Mel Gibson as the loner-outsider hero, Max, who saves the people in the compound. R. **7, 32, 71, 228, 305, 403, 406, 420, 438, 447, 451, 503, 530, 547, 548, 602, 630, 639, 644, 655, 658, 717, 745, 822, 878**

ROCKY III—(1hr. 39m., '82) Having been champ for three years, Rocky (Sylvester Stallone) has grown soft. He's being stalked by a new challenger—Clubber Lang (played by the actor known as Mr. T.), a 230-pound black boxer with a Mohawk haircut, an intimidating sneer, and murder in his eyes. He's so vicious, pawing the ground with his hooves and blowing smoke out of his ears, that he actually succeeds in making massive Sylvester Stallone look like an underdog. When Clubber defeats the champ in two rounds, Rocky is taught by his old rival Apollo Creed (Carl Weathers) to fight like a black man. So white and black join hands to defeat the uncontrollable black menace. The movie both exploits racial fears and smooths them away. The soundtrack is deafening, and visually the movie is all hyperbole—either violent montages, with bodies falling in agony and crowds boiling in ecstacy, or supertight close-ups of actors sweating, crying, cursing, imploring. The movie is an assault. With Burgess Meredith, Burt Young and Talia Shire. Stallone wrote and directed. PG. **32, 305, 403, 503, 518, 542, 567, 570, 621, 640, 643, 645, 724, 730, 731, 745, 801, 842, 851, 874**

SIBERIADE—(3hrs., '82) In Russian, Eng. subtitles. A historical epic tracing the period from before the Revolution to the early 1960s, told through the lives of two Siberian familes. With Nikita Mikhalkov and Ludmilla Gurchenko. Dir. Andre Konchalovsky. **90**

SOLDIER, THE—(1hr. 30m., '82) A terrorist group threatens the world with nuclear blackmail. With Ken Wahl, Alberta Watson and Klaus Kinski. Dir. James Glickenhaus. R. **30, 80, 99, 513, 532, 567, 666, 809, 883**

STAR TREK II: THE WRATH OF KHAN—(1hr. 53m., '82) Nicholas Meyer, the director, has camped up the material enough so that it's now marginally enjoyable, but he still hasn't made a *movie*. The actors run up and down corridors in the same old story about the world almost coming to an end, and it's TV all the way. That scintillating group of players is back, every one of them—William Shatner as Kirk, looking more than ever like a California dentist in his tight-fitting space jacket; Leonard Nimoy, of the Caligula eyebrows and the steepled ears; the incomparable DeForest Kelley; James Doohan, George Takei and Nichelle Nichols. Nimoy and Kelley exchange huffy looks like hatcheck girls vying to serve a big tipper, and Shatner is slightly less wooden than in the 1979 *Star Trek: The Motion Picture*, but none of the others actually *does* anything. There is, however, a ripely absurd camp performance by Ricardo Montalban as the maleficent Khan. Passable special effects. Still, the movie is strictly for Trekkies. PG. **208, 235, 502, 524, 551, 574, 609, 628, 654, 755, 817, 860, 861**

★**TEMPEST**—(2hrs. 20m., '82) Paul Mazursky's most ambitious film fails as an updated version of Shakespeare's *The Tempest*, but it's still a most entertaining movie. Mazursky and co-writer Leon Capetanos have changed Shakespeare's Prospero, the deposed Duke of Milan, into a contemporary New York architect (John Cassavetes) who undergoes a mid-life crisis. The architect withdraws from his life and escapes with his daughter (the enchanting Molly Ringwald), and his girlfriend (Susan Sarandon) to a beautiful Greek island. He's happy doing the André Gregory bit—playing the mad ascetic wizard—but his charges feel like prisoners. The movie turns into a comic fantasia on the themes of middle-aged blues and adolescent restlessness, lust and frustration, with Raul Julia getting most of the laughs as Kalibanos, a very greasy Greek. Then, as Mazursky flashes back to the architect's life in New York, the movie shifts into a more serious tone, and there are gritty, angry scenes of marital discord between Cassavetes and Gena Row*lands. It ends in a gigantic storm and a magical tango* that sweeps up all the characters. A mess, but a joyful mess, full of dances, songs, jokes, beautiful nonsense. With Vittorio Gassman as a mafioso and Jackie Gayle as a terrible stand-up comic. R. **74, 85, 114, 234, 303, 401, 410, 412, 448, 501, 521, 529, 541, 550, 559, 602, 617, 625, 632, 635, 649, 719, 774, 782, 793, 800, 803, 810, 830, 854, 873, 878, 884**

WAITRESS!—(1hr. 25m., '82) A raunchy comedy about the employees of an expensive East Side restaurant. With Jim Harris and Carol Drake. Dir. Samuel Weil and Michael Herz. R. **41, 70, 78, 97, 109, 114, 201, 206, 210, 212, 213, 233, 300, 304, 401, 403, 410, 413, 428, 439, 447, 448, 500, 512, 526, 533, 536, 541, 549, 550, 567, 573, 603, 619, 625, 632, 635, 642, 651, 663, 702, 708, 709, 714, 717, 727, 745, 747, 750, 752, 777, 785, 791, 800, 807, 828, 846, 857, 864, 875, 889**

WORLD ACCORDING TO GARP, THE—(2hrs. 14m., '82) Violent and sentimental, ambitious but *muddled. Screenwriter Steve Tesich has held to the* outline of John Irving's popular 1978 novel. Once again, the sex-hating nurse, Jenny Fields (Glenn Close), raises her bastard son, T.S. Garp (Robin Williams), at an exclusive prep school, and once again Garp falls in love with Helen (Mary Beth Hurt), the daughter of the wrestling coach, and struggles to be a serious writer at the same time that Jenny is enjoying a huge success with her feminist autobiography. The events of the story are widely spaced in time, and Tesich has tried to hold them together with recurring symbols and a pattern of disaster and mutilation. The results feel arbitrary and jerky—it's a movie without any natural flow. Glenn Close triumphs in her thankless role, and John Lithgow, as a transsexual, is touching and funny, but the other actors are at sea, abandoned by directorial uncertainty. George Roy Hill can't find a style suitable for the grotesque fate that overcomes nearly all the characters. He traffics in catastrophe without passion or anguish or black-comedy exuberance, and the picture feels weightless, repressed, and empty. R. **22, 32, 48, 92, 225, 402, 420, 519, 523, 541, 557, 561, 606, 642, 651, 663, 700, 706, 732, 735, 774, 830, 878**

XICA—(1hr. 40m., '82) In Portuguese, Eng. subtitles. A Brazilian comedy based on the historic life of Xica da Silva, an extraordinary slave girl. With Zeze Motta. Dir. Carlos Diegues. **88**

YES, GIORGIO—(1hr. 51m., '82) A world-famous Italian tenor touring in America loses his voice and is cured by a female throat specialist: romantic comedy. With Luciano Pavarotti, Kathryn Harrold and Eddie Albert. Dir. Franklin J. Schaffner. PG. **45**

YOUNG DOCTORS IN LOVE—(1hr. 36m., '82) A comedy-romance that parodies hospital soap operas. With Michael McKean, Sean Young, Patrick MacNee and Dabney Coleman. Dir. Garry Marshall. R. **32, 436, 789, 800, 883**

ZAPPED!—(1hr. 36m., '82) A comedy about a high school genius who develops telekinetic powers. With Scott Baio, Willie Aames and Scatman Crothers. Dir. Robert J. Rosenthal. R. **38, 92, 99, 234, 504, 513, 542, 549, 636, 640, 645, 658, 660, 666, 806, 809, 822, 840, 858, 874, 878**

Revivals

AIDA—(1hr. 36m., '54) A cinematic adaptation of the Verdi opera. With Sophia Loren (the voice of Renata Tebaldi). Dir. Clementi Fracassi. **44**

ALPHAVILLE—(1hr. 40m., '65) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina and Akim Tamiroff. Dir. Jean-Luc Godard. **47**

BANANAS—(1hr. 22m., '71) The most wildly creative and funny of Woody Allen's earlier movies. He's the shrimp who gets involved in the Cuban revolution in order to impress his girlfriend. Preposterous gags and an overall wistfulness that was still, at that period, very attractive. With Louise Lasser. **9**

BREATHLESS—(1hr. 29m., '61) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **47**

CAMILLE—(1hr. 25m., '36) The utterly bewildering title for *The Lady of the Camellias,* starring, of course, Greta Garbo, who is such an incandescent actress she can even make us believe she would die of love for Robert Taylor. Standard MGM script and supporting players. Dir. George Cukor. **89**

CASABLANCA—(1hr. 42m., '42) Ronald Reagan and Ann Sheridan were originally signed to star in this screen adaptation of an unproduced play, *Everybody Comes to Rick's,* but somewhere along the line they were replaced by Humphrey Bogart and Ingrid Bergman. Warner Bros. regulars Sydney Greenstreet, Peter Lorre, and Claude Rains also figure prominently, and Dooley Wilson sings (his piano playing was reputedly dubbed, as he couldn't play a note). Michael Curtiz directed, without deciding until filming was almost finished how the movie would end—*should Ilsa stick with Rick or leave with Laszlo?* **89**

CHILDREN OF PARADISE—(3hrs., '64) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. Dir. Marcel Carné. The script is by the poet Jacques Prévert. **10**

DAYS OF HEAVEN—(1hr. 31m., '78) An oddly unerotic triangle drama set in Texas in 1915, this movie is extraordinarily handsome but perversely uninvolving. With Sam Shepard, Richard Gere, Brooke Adams and Linda Manz. Dir. Terrence Malick. **39**

DUELLISTS, THE—(1hr. 41m., '78) A handsomely mounted period drama based on Joseph Conrad's "The Duel." Two officers in Napoleon's army engage in a series of duels. The whole thing totters on the edge of absurdity, but it's stylishly done. With Harvey Keitel and Keith Carradine. Dir. Ridley Scott. **39**

EARRINGS OF MADAME DE. . ., THE—(1hr. 45m., '54) Max Ophuls's masterpiece, a witty, glamorous, sublimely ironic story of love and betrayal among the aristocracy. Starring the superb trio of Danielle Darrieux, Charles Boyer and Vittorio de Sica. **95**

GASLIGHT—(1hr. 52m., '44) A romantic melodrama that's become a staple of TV comics ("the *Gaslight* bit") and is still hugely entertaining. A dishy Charles Boyer tries to drive his rich, fragile wife (Ingrid Bergman) crazy in a creamily photographed turn-of-the-century London setting. With a teenage minx named Angela Lansbury. Dir. George Cukor **89**

GENERAL, THE—(1hr. 16m., '27) Buster Keaton's masterpiece, a film about love and the Civil War that is so grand pictorially you may be reminded of *The Birth of a Nation.* The laughs build slowly, in long sequences that are exquisitely poised. The story: Buster becomes a hero for the South in order to win his girl, taking a locomotive, The General, deep into Northern territory. **95**

GODFATHER, THE—(2hrs. 58m., '72) The greatest American movie since *Citizen Kane*—passionate, vivid, funny, and, at times, very moving. Francis Ford Coppola turned Mario Puzo's novel about the generations of a Mafia family into an epic about the corruption of America, with organized crime as a metaphor for big business. With Marlon Brando, Al Pacino, James Caan and Diane Keaton. **13**

GRACIE ALLEN MURDER CASE, THE—(1hr. 15m., '39) Miss Allen is in top form here, even better than in her later TV series. A Philo Vance film for Gracie fans—others might not love it. With Warren Williams, Kent Taylor, and Ellen Drew. Dir. Alfred E. Green. **10**

HAIR—(1hr. 58m., '79) Milos Forman has turned the sixties musical into an audacious, imposing, challenging work, better than the original. With John Savage and Treat Williams. **62**

HOLIDAY—(1hr. 30m., '38) The delightful screen adaptation of a Broadway hit play by Philip Barry, *featuring one of Katharine Hepburn's peerless ro*mantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. **95**

KING OF HEARTS—(1hr. 40m., '67) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Geneviève Bujold. **13**

KNIFE IN THE WATER—(1hr. 35m., '63) In Polish, Eng. subtitles. This was Roman Polanski's first and best film, made in Poland during a relative political thaw. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. **10**

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Édouard Molinaro. **46**

LAST TANGO IN PARIS—(2hrs. 9m., '73) About sex, love, and death, this purports to be a social document, eroticism at its best, and a work of art, but fails at all three despite fancy positions and posturings. Marlon Brando's performance reaches great eloquence in his extended monologues. Maria Schneider is his frizzy-haired partner. Dir. Bernardo Bertolucci. **16, 57, 211, 849**

LIMELIGHT—(2hrs. 21m., '52) One of the last of the Chaplin films, it verges on unpleasant narcissism at times, but it has its gems. Chaplin as an aging vaudevillian losing his audience; the exquisite Claire Bloom as a young ballerina. In one of the great moments in screen history, Chaplin and Buster Keaton team up for a concert at the end of the movie—a scene that is both hilarious and pathetic. **10**

MANHATTAN—(1hr. 33m., '79) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring gorgeous young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. **9**

MEAN STREETS—(1hr. 50m., '73) Martin Scorsese's love-and-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel, David Proval and Amy Robinson. **39**

MONSIEUR VERDOUX—(2hrs. 10m., '47) Charlie Chaplin's brilliantly ironic tale of a depression-era Bluebeard, one of the great films, indeed a quarter-century ahead of its time, offers sheer brilliance of performance and direction, and a simplicity that shines in all its latter-day naiveté. With Chaplin and Martha Raye. **10**

MUSIC LOVERS, THE—(2hrs. 2m., '71) Ken Russell's overwrought, garbagy portrait of Tchaikovsky seems to take the composer's neurotic self-accusations of incompetence and misery entirely at face value. With Richard Chamberlain. **13**

1900—(4hrs. 5m., '77) A visually magnificent, politically muddled chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghiere family. Robert De Niro and Gérard Depardieu are fine, but Donald Sutherland, as a dedicated Fascist, is embarrassing. Dir. Bernardo Bertolucci. **13**

NINOTCHKA—(1hr. 50m., '39) Garbo laughed, and you will too. As the lady commissar who decides love in Paris is better than anything in Russia, she is enchanting and even a match for the diamond-hard Ina Claire. With Melvyn Douglas, who is a bit too low-key but very nice. Dir. Ernst Lubitsch. **89**

STAR WARS—(2hrs. 1m., '77) The George Lucas winner, which can be enjoyed, depending on your age and predilection, as a grand romantic adventure or a parody of Buck Rogers-type serials. The best scene: the intergalactic bar, where the furry, snouted, and clawed flotsam and jetsam of a hundred stars come to rub elbows. Starring Mark Hamill, Harrison Ford, Carrie Fisher and Alec Guinness. **32, 54, 628, 851**

THEY SHOOT HORSES, DON'T THEY?—(2hrs., '69) Jane Fonda is brilliant as Gloria, a hard-bitten *girl who expects the worst and gets it in Sydney Pol*lack's overwrought but undeniably powerful drama about a marathon dance concert in the thirties that becomes a whirling nightmare of pain and exhaustion—by extension, a metaphor of an economic system that pits all against all. With fine performances by Gig Young, Red Buttons and Susannah York. **10**

THREE WOMEN—(2hrs. 5m., '77) Robert Altman's dream film, like his *Images* and *Brewster McCloud,* alternates uneasily between unreal reality and unimaginative fantasy. A very superficial girl and an almost blank young woman keep exchanging personalities and finally absorb a third, even more nebulous older woman into a peculiar menage. The plot lacks credibility as a human document and resonance as a dream. Excellent performances by Shelley Duvall and Sissy Spacek. **95**

THX 1138—(1hr. 28m., '71) The theme of individual against society is given a thoughtful science-fiction treatment in this unusual film. The characters are little more than fleshless symbols, but the effects are sometimes marvelous. With Robert Duvall, Donald Pleasance and Maggia McOmie. Dir. George Lucas. **4**

THEATER

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

CHGT **Chargit. Telephone** charge to major credit cards.

New York City:	(212) 944-9300
New Jersey:	(201) 332-6360
Long Island:	(516) 354-2727
Westchester:	(914) 423-2030
Connecticut:	(800) 223-1814

Many B'way theaters without Chargit also accept ticket orders on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, 100 William St. (344-3340).

Broadway

Previews and Openings

Monday, September 20

A DOLL'S LIFE—George Hearn and Betsy Joslyn star in a new musical by Betty Comden and Adolph Green which shows what happens to Nora after she slams the door in Ibsen's *A Doll's House*. Harold Prince directs and the music is by Larry Grossman. Previews now prior to a 9/23 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $17.50-$27.50. **Mark Hellinger,** 51st & Broadway (757-7004). 2 hrs., 10 min. All major credit cards.

THE QUEEN AND THE REBELS—A revival of Ugo Betti's play about a frontier incident in a country ravished by revolution, concerning a refugee queen and a prostitute with a heart of gold. Colleen Dewhurst stars, with Peter Michael Goetz, Scott Hylands, and Betty Miller; directed by Waris Hussein. A Circle in the Square production. Previews now prior to a 9/30 opening. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$27; Sat. at 8, $21-$30; thru 11/7. **Plymouth,** 236 W. 45th (730-1760). 2hrs., 10 min. All major credit cards.

Thursday, September 23

CATS—The London musical has arrived, with a cast of 23 "cats". Based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Previews start 9/23 prior to a 10/7 opening. Mon.-Sat. at 8, Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (245-4878). 2 hrs. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Alyson Kirk is the newest Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, $20-$30; Fri. at 8, Sat. at 6:45, $21-$30; Wed. at 2, $16-$30. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Thurs. at 8, Wed. & Sat. at 2, $25-$35; Fri. & Sat. at 8, $30-$40. From 9/21, Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $30-$40. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Caryn West, Tim Choate, and Kathy Danzer; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $16-$25. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. Credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $20-$37.50; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14.50-$30; Sat. at 2, $20-$35. Sun. matinees at 3 start 9/21 and final Mon. perf. was 9/13. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Carol Swarbrick in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$40; Fri. & Sat. at 8, $23-$40; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ● ●

GHOSTS—Liv Ullmann stars as Mrs. Alving in a new 100th anniversary production of the Henrik Ibsen play, together with John Neville (who also directs) and Edward Binns. The new translation is by Arthur (*Nine*) Koppit. Others in the cast are Kevin Spacey and Jane Murray. Mon.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$27; Wed. at 2, $18-$25; Fri. & Sat. at 8, $22.50-$30; thru 10/2. **Brooks Atkinson Theater,** 256 W. 47th (245-3430). 2 hrs. Credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards.

MASTER HAROLD...and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, Zakes Mokae, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Sat. at 8, Sat. at 2, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Lilliane Montevecchi, Karen Akers, Taina Elg, Shelly Burch, and Anita Morris. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.- Thurs. at 8, $20-$32. Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7, $23-$36. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. All major credit cards. ● ●

THE PIRATES OF PENZANCE—James Belushi, George Rose, Kaye Ballard, Peter Noone, Maureen McGovern, and Tony Azito in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Dana Ivey, Elizabeth Hubbard, Nathan Lane, and Christine Lahti. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3, $27; Sat. at 8, $30; thru 1/2/83. **Circle in the Square,** 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Loudon Wainwright III, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Mon.-Sat. at 8, $22.50-$24; Sat. at 2, $22-$24; Wed. at 2, $18.50-$21.50. **Princess,** 200 W. 48th (586-3903).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With Don Correia, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $15-$30. An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, $25-$35; Sat. at 8, $30-$40; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

YOUR ARMS TOO SHORT TO BOX WITH GOD—Patti LaBelle and Al Green star in a revival of Vinnette Carroll's gospel musical, with music and lyrics by Alex Bradford and Micki Grant, based on the Book of St. Matthew. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3. $18-32; thru 10/3. **Alvin Theater,** 250 W. 52nd St. (757-8646). 1 hr., 50 mins. All credit cards.

Off Broadway

A.K.A. TENNESSEE: *Facts and Fictions of Thomas Lanier Williams*—Maxim Mazumdar's work featuring scenes from the plays, movies, short stories, and lectures. With Mazumdar, Carrie Nye, and J.T. Walsh; directed by Albert Takazauckas. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $12. **South St. Theater,** 424 W. 42nd (279-4200).

BASEBALL WIVES—Grubb Graebner's play, with Lynn Goodwin, Marcella Lowery, and Carol Teitel, about three generations of women with baseball su-

THE RAINBOW ROOM
ABOVE ALL
65 floors atop Rockefeller Center.
Dine, dance and romance amid elegant art deco surroundings and spectacular views of the city.
Pre-theatre a la carte and after theatre menus.
The Rainbow Room 30 Rockefeller Plaza.
New York City. Res: 757-9090

And at The Rainbow Grill, "KICKS II" a daring, delightful French cabaret revue produced by Peter Jackson.

LUNCH–DINNER–AFTER THEATRE

Le Vert-Galant

109 West 46th Street
Corner 6th Avenue
New York, N.Y. 10036
Res. 382-0022

Ent. Nightly
in the Lounge Wed.-Sat.
from 7:30 to 1 AM

FOR GREAT CORNED BEEF...
MATZO BALL SOUP, KISHKA, CHOPPED LIVER, BAGELS & LOX
THE OLD FASHIONED WAY
SO YOU SHOULDN'T
GO HUNGRY
Kaplan's
AT THE DELMONICO
•HOME & OFFICE CATERING
•CREDIT CARDS
•7 DAYS
59 east 59th NYC PL5-5959

Capriccio
RISTORANTE
NORTH ITALIAN CUISINE
LUNCH•DINNER•COCKTAILS
Our new location 33 East 61 St. • 759-6684

Ralph's
Italian Restaurant
(In Jackson Heights Shopping Center)
"First Class Neighborhood Eatery
Featuring Northern & Southern Cuisine"
75-61 31st Ave., Jackson Heights, N.Y.
(212) TW 9-2555 424-9071

(212) 861-5635
Japanese Cuisine
SHABU-SHABU 70
Major Credit Cards
314 E. 70 St.(Off 2nd Ave.)
Open 7 days a week
Sushi Counter
Dinner 5:30 - 11:30
Sat. & Sun. 5 - 11:30

THEATER

perstar husbands; directed by Gloria Maddox. From 9/21. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BILLY LIAR—Revival of the comedy by Keith Waterhouse and Willis Hall, starring Neal Jones. It's about a youth who is unable to distinguish between truth and fantasy. Mon.-Sun. at 8 (except 9/26, 27, 10/3-5); $6; 9/20-10/10. **West Side Main Stage, 424** W. 49th (575-0076).

BUGLES AT DAWN—Musical play suggested by Stephen Crane's *The Red Badge of Courage,* play and lyrics by David Vando, music by Mark Barkan, directed by Robert Pesola. Thurs.-Sat. at 8, Sun. at 3; $5; 10/7-24. **Chernuchin Theater,** -314 W. 54th (581-3044).

CHARLOTTE SWEET—Turn-of-the-century musical in which a soprano (Mara Beckerman) triumphs in the British music hall; libretto by Michael Colby; music by Gerald Jay Markoe; directed by Edward Stone with verve and apt attention to detail. Low-camp fun prevails. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Westside Arts,** 407 W. 43rd (541-8394).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Caroline Lagerfelt, Cynthia Harris, Nicolas Surovy, Ivar Brogger, Caroline Kava, John Pankow, and Michael Jeter; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars W. E. Macy, Debra Mooney, Ann McDonough, Janet Maylie, Charles Kimbrough, John Getz; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GENIUSES—Peter Evans and Christine Ebersole in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3 & 7; $16. **Fairbanks Theater,** 432 W. 42nd St. (239-4321).

THE GUYS IN THE TRUCK—Howard Reifsnyder's comedy which takes place behind the scenes at TV sports broadcasting during a football game; directed by David Black. Wed.-Sat. at 8. Sat. at 2, Sun. at 3; $10. **Sargent Theater,** 314 W. 54th (581-3359).

THE HOLLY AND THE IVY—Revival of Wynyard Browne's play about the grown-up children of a minister who gather together with him at Christmas with their problems; directed by Douglas Seale. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50; from 9/21. **Roundabout Stage Two,** 307 W. 26th (242-7800).

I AM WHO I AM—Leslie Lyles stars in Royce Ryton's play about one of history's most provocative unsolved cases—the story of Anastasia; directed by Jaemes Esterly. With Lucille Patton, Nick Stannard, and Jeff Abbott. Tues.-Thurs. at 8; Fri. & Sat. at 7 & 10; $14. **Perry St. Theater,** 31 Perry St. (255-9186).

INSERTS—John Byrum's tale about the porno industry in 1930's Hollywood. With Kevin O'Connor as a director who has a chance to return to serious filmmaking. Also with Hope Stansbury, Ben Kapan, John Patrick Hurley and Wendel Meldrum. Wed.-Fri. at 8, Sat. & Sun. 7 & 10. $12-$14. **Actors and Directors Theater,** 412 W. 42nd St. (279-4200).

I PAID MY DUES—Tom Paxton stars in a revival of Eric Blau's musical about the history of the American worker. Paxton offers his own compositions as well. Tues.-Sun. at 8; $15-$20. Tickets are $6 if bought on day of performance. **No Smoking Playhouse,** 354 W. 45th (582-7862).

KNUCKLEBONES—Douglas Anderson's comedy about order and chaos, reason and illusion—math and magic; directed by Jay Perry. **Nat Horne Theater,** 440 W. 42nd (279-4200).

LENNON—A musical play about the life of John L., conceived and written by Bob Eaton, with a cast of 9 musicians and the songs of John Lennon and Paul McCartney. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $20. **Entermedia Theater,** 189 Second Ave. (475-4191).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$22.95. **Orpheum,** 126 Second Ave. (477-2477).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

THE PRICE OF GENIUS—Betty Neustat's play which chronicles the life and times of Sister Juana Ines de la Cruz, a 17th-century Mexican poet, playwright, and scholar; starring Patrizia Norcia; directed by Sande Shurin. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; from 9/21; preview prices are $7.50. From 9/28 (opening), $12.50-$22. **Lambs Theater,** 130 W. 44th (997-1780).

R.S.V.P.—A musical revue of contemporary life in New York by and with Rick Crom, with Glen Kelly, John Wyatt, Jeri Winbarg, John Fucillo, and Lianne Johnson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-14. **Theatre East,** 211 E. 60th (838-0177).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

THE SIX O'CLOCK BOYS—Sidney Morris's play, directed by Raymond Homer, starring Vera Lockwood as an aging resident of a welfare hotel. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10-$15. **Van Dam Theater,** 15 Van Dam St. (675-0498).

THE STAGE THAT WALKS—Bruce D. Schwartz is the only performer—actor/dancer/singer/musician—with the aid of puppetry. Tues.-Sat. at 8; Sun. at 3; $8.50; from 9/21. **American Place Theater,** 111 W. 46th (247-0393).

Theater Companies

THE APPLE CORPS—*The Grass Harp,* a musical; book and lyrics by Kenward Elmslie, music by Claibe Richardson, based on the novel by Truman Capote; directed by Nicholas Deutsch. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 9/26. **Apple Corps 601 West 51st St. (664-0027).**

CIRCLE REPERTORY—Pulitzer Prize-winning Lanford Wilson's latest play, *Angels Fall,* directed by Marshall Mason, deals with crises in the lives of travelers brought together in a mission in New Mexico by a nuclear accident. Previews until 10/15, $13. Then, thru 11/28, $17.50. **Circle Rep,** 99 7th Ave. So. (924-7100).

CLASSIC THEATRE—Shakespeare's *Hamlet,* directed by Shane Kilpatrick. 9/23-26, 9/30-10/3, 10/7-10, at 8; $4. **Classic,** 114 W. 14th St. (242-3900).

EQUITY LIBRARY THEATER—Revival of the British farce, *Not Now, Darling,* about fun at the furriers, by Ray Cooney and John Chapman; directed by William Koch. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 9/23-10/10. **ELT,** 310 Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *The Condemned of Altona.* Thurs.-Sat. at 8, Sun. at 3; thru 10/3 (after which it plays in rep for an open run). **Theatre,** 330 Bowery (677-0060).

MANHATTAN THEATRE CLUB—Jane Martin's *Talking With,* directed by Jon Jory, consists of 11 short pieces, all thematically linked, and each performed by a different actress. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $20; 9/21-10/31. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $10-$15; thru 10/3. **Theater Four,** 424 W. 55th (246-8545).

NEW YORK ACTOR'S ENSEMBLE—Michael Jennings and Lisa Friedman's *The Briar Patch,* based on the life of Burt Holly. Fri. & Sat. at 8:30, Sun. at 7:30. $4; thru 9/26. **Courtyard Playhouse,** 39 Grove Street (620-7110).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera,* and *Teoria y Juego del Duende;* Emilio Carballido's *Te Juro Juana Que Tengo Ganas* Jose Ignacio Cabrujas *El Dia Que Me Quieras,* in Spanish in repertory thru September; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Bargain for Murder, Murder One,* and *Revenge Is Sweet,* Mon.-Sat. at 8, Sun. at 3; $6; thru September. **Theater,** 301 W. 55th (997-9582).

TROUPE THEATER—Shakespeare's *Julius Caesar,* directed by Daniel Baben Clark (Downstairs); Percy

Bysshe Shelley's *The Cenci,* directed by Bill Collins (Upstairs). Thurs.-Sat. at 8; Sun. at 3; $4; thru 9/26. **Troupe,** 335 W. 39th (244-9699).

WEST SIDE REPERTORY THEATER—Strindberg's *Miss Julie* and *The Stronger* (curtain-raiser); directed by Andres Castro. Fri.-Sun. at 8; $5; thru 10/17. **Theater,** 252 W. 81st (666-3521).

ZAGREB THEATRE COMPANY OF YUGOSLAVIA—*Liberation of Skopje,* by Dusan Jovanovic, directed by Ljubisa Ristic, is performed entirely out-of-doors at locations all over the grounds of St. John's Cathedral (110th St.) and the audience follows the action from place to place. 9/21-26 at 7:30; $10. (475-7710). The Company also performs *Karamazovs,* 9/25 & 26 at 3 p.m.; $10. At **La Mama Annex,** 74A E. 4th St. (475-7710).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AMERICAN PRINCESS—Musical by Leonard Orr, Jed Feuer, and David Hurwitz. Thurs.-Sun. at 8, Sun. at 3; $4; 9/23-10/10. **INTAR,** 420 W. 42nd (279-4200).

BEFORE SHE IS EVEN BORN—Leah Friedman's play about an immigrant woman and her young daughter; with Karen Ludwig, Rebecca Schull, and Dana Lee; directed by Susan Einhorn. Thurs., Fri., Sun. at 8, Sat. at 7 & 10; $4 (no perf. 9/26); 9/23-10/3. **Theater for the New City,** 162 Second Ave. (254-1109).

BLUES FOR MR. CHARLIE—Jeffrey Joseph and Herb Downer in James Baldwin's drama about a jazz musician who returns home to the South after a disillusioning experience in the North; directed by Samuel Barton. Thurs.-Sun. at 8; $5; 9/23-10/24. **Amistad World Theater,** 754 Ninth Ave. (586-1260).

BRECHT ON BRECHT—A compilation of lyrics, poetry, and short scenes from Bertolt Brecht's plays, adapted, translated, and compiled by George Tabori. Sun.-Wed. at 8:30; $7. **78th St. Theater,** 236 W. 78th (595-0850).

BUSYBODY—Jack Popplewell's murder-mystery comedy, directed by Michael Bavar, starring Brenda Forbes and Peter Pagan. Thurs.-Sun. at 8; $6; 9/23-10/10. **Riverwest Theater,**155 Bank St. (243-0259).

CANDIDA—Revival of George Bernard Shaw's comedy, directed by Anthony Osnato. Fri. & Sat. at 8, Sun. at 3; $6; 9/24-10/10. **Church of St. Paul & St. Andrew,** 263 W. 86th (362-3328).

CAROLYN—Toni Press's play, a family portrait of five strong-willed women; directed by Elizabeth Brincklow; with Laralu Smith, Jolene Adams, Jaime Richards, Sherrie Ahlin, and Arva Holt. Fri.-Sun. at 8; $4; thru 10/3. **Collective Actors Theatre,** 212 W. 29th (869-3981).

CHICAGO CITY LIMITS—An improvisational group, with material that changes every few months (same cast). Wed. & Thurs. at 8:30; $7.50. Fri. & Sat. at 8:30 & 11; $10. **Theater,** 351 E. 74th (772-8707).

COMMERCIAL THEATER—Ross MacLean's dramatic satire about people giving their all for their art; directed by Ellen Nickles. Thurs.-Sun. at 8; thru 10/3. **Theater for the New City,** 162 Second Ave. (254-1109).

CONFESSIONS OF A DOPE FIEND—Play by Jeffrey Jones, directed by Matthew Maguire, dealing with a man's craving for intoxication; with Ron Vawter. Wed.-Sun. at 8; $6; thru 10/3. **Performing Garage,** 33 Wooster St. (966-3651).

THE DREAMS OF DIDYMUS—A new verse drama written and directed by Thomas Farrington, presented by the Production Alliance. 9/30-10/2 at 8; 10/3 at 3 & 8; $4. **Theatre 22,** 54 W. 22nd (255-0840).

THE DRUNKARD—W.H. Smith's classic melodrama, directed by Richard Wyr, which made its first appearance in 1844 as a piece of propaganda for temperance. Thurs.-Sat. at 8, Sun. at 6:30; $6; thru 9/26. 10/1-30, Fri. & Sat. at 10:30, Sun. at 6:30. **Nameless Theatre,** 125 W. 22nd (242-9768).

EAT THE CLOCK—Musical revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Thurs. & Fri. at 8:30; Sat. at 10:30; $6; thru 11/30. **78th St. Lab,** 236 W. 78th (595-0850).

THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS—Revival of Paul Zindel's tale of a complex, middle-aged, house-bound woman unable to rid herself of past misfortune, with Valera Drummond, Krishna Stone, Julie Pasqual, and Fay Gold; directed by Charlayne Haynes. 9/22, 29 at 4; $6. **18th St. Playhouse,** 145 W. 18th (604-1052).

EXQUISITE TORTURE—Charles Ludlam's play, a romantic ecstasy, with Black-Eyed Susan, Ludlam, Everett Quinton, and Edward McGowan. Fri. at 8, Sat. at 7 & 10; $7. **Ridiculous Theater,** One Sheridan Sq. (691-2271).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

HALF TIME—Mitchel Hayden Oscar's black comedy about a youth's initiation into corporate politics. Wed.-Sat. at 8; $6; thru 10/3. **The Open Space,** 133 Second Ave. (242-3900).

HANDS—Valerie Owen's memory play about an idiot savant, directed by Michael Levine. Tues.-Sat. at 8, Sat. at 7 & 10, Sun. at 3; $5, $7. **Chapel Theater,** 656 6th Ave. (242-0121).

THE INTERROGATION OF AMBROSE FOGARTY—Martin Lynch's play about being detained and questioned by the security forces in Northern Ireland, based on his own experiences; directed by Jim Sheridan. Fri. & Sat. at 8, Sun. at 3; $5; 9/23-10/24. **Irish Arts Center,** 11th Ave. & 51st (757-3318).

THE GIFT—A theatrical happening about Edwin and John Wilkes Booth, and what might have been, written by Neal Thompson; directed by Ari Kramer. Fri., Sat., & Mon. at 8, Sun. at 3; $5; 10/8-11/1. **Process Studio,** 257 Church St. (226-1124).

MY NEXT HUSBAND WILL BE A BEAUTY—Tom Eyen's one-act comedy, directed by Steven Bloom. Fri. & Sat. at 10:30; $5 (Includes a glass of wine). 500 W. 42nd St. (736-0247).

OLDER, WISER, AND STILL DRINKING—Paul Walker's play about a ten-year friendship between three people severely tested by sexual conflict; directed by Roy Barry. Fri. & Sat. at 7:30, Sun. at 4; 9/23-10/10. **18th St. Plyhse,** 145 W. 18th St. (966-2349).

ORPHEUS DESCENDING—Revival of the Tennessee Williams play; directed by Bill Cain. Thurs.-Sat. at 8, Sat. & Sun. at 3, Wed. (9/22) at 8; thru 9/29. **West End Theater,** 302 W. 91st (475-5529).

PARTNERS—John Kallas's tale about two average men scheming to make their fortunes in this technological world; directed by Warren Kliewer. Thurs.-Sat. at 8, Sun. at 3; $4; thru 9/26. **28th St. Plyhse,** 120 W. 28th (869-3981).

PENELOPE—J. Radloff's comedy about an actress who flees London with her lover, only to be pursued by her husband and ex-husband; directed by Vince Rhomberg. Wed.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7. **Carter Theater,** 250 W. 43rd (460-8064).

PIECES OF LIGHTNING—Joseph McDonald's comedy drama concerning an Irish family in America today. Wed.-Sat. at 8; $5; thru 10/2. **Chernuchan Theater,** 314 W. 54th (581-3044).

RASPUTIN—Jay Jeffrey Jones's story about the weird man of tsarist Russia, the "beast with two faces." Directed by Gabriel Connaughton. Wed.-Sat. at 8:30; $4; thru 9/25. **Judy Caden Gallery,** 180 Duane St. (431-7627).

RUTH—A play based upon biblical characters, written and directed by Nomi Rubel. 9/21-23 at 7; $5. **Keane-Mason Gallery,** 50 W. 57th (874-6297).

SATYRICON—Adapted by Peter Benedict and Peter Collins from Petronius's satire on life in first-century Rome, performed by an all-male cast. Thurs. & Fri. at 8; Sat. at 7 & 9:30; Sun. at 3; $8. **Carter Theatre,** 250 W. 43rd (391-1880).

SOAP—A new musical about modern relationships with book and lyrics by David Man and music by Aaron Egigian; directed by Craig Lee. Tues.-Fri. at 8, Sat. at 7 & 10; Sun. at 3; $5; thru 9/26. **Lion Theater,** 422 W. 42nd (279-4200).

SWEET PRINCE—Keir Dullea stars in an A. E. Hotchner play directed by Susie Fuller. Tues.-Sat. at 8; (10/9 at 2); $6; 9/21-10/9. **Theatre Off Park,** 28 E. 35th (679-6283).

'TIS PITY SHE'S A WHORE—A revival of John Ford's Renaissance drama centering on love, intrigue, revenge, incest, directed by Neal Weaver; with Rick Copeland and Leslie den Dooven. Thurs.-Sat. at 8, Sun. at 3; $6; thru 10/3. **Alvina Krause,** 306 W. 38th St. (564-3293).

THE TOOTH OF CRIME—Sam Shepard's futuristic rock 'n' roll fantasy, with Loren Yedor; directed by Ken Romiguiere. Wed.-Sat. at 8, Sat. & Sun. at 2; $6; 9/22-25. **TOMI Theater,** 23 W. 73rd (865-2206).

UNDER MILKWOOD—The folk-singer Susan Reed stars in and directs a revival of Dylan Thomas's classic. Wed.-Sat. Sun. at 8, at 3; $4; thru 10/3. **American Renaissance Theater,** 112 Charlton St. (929-4718).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

Enoteca
IPERBOLE
America's First
Wine Library/Restaurant
Sample over 500 world-famous wines & classic Italian cucina in a charming setting. The ultimate Eno-Gastronomical experience!
137 E. 55th St. • Res. 759-9720
ROMA DI NOTTE
Dance to live music—dine in a romantic "cave" to the wee hours. New York's *only* Italian nightclub. The food is... superb!
137 E. 55th St. • Res. 832-1128
FONTANA DI TREVI
Opp. Carnegie Hall—near Lincoln Center. Fine Italian Kitchen. Int'l celebrities.
151 W. 57th St. • Res. 247-5683

録 登 KAMEHACHI
JAPANESE CUISINE
SUSHI-TEMPURA
Lunch • Dinner • Supper
Served Til 12 A.M.
Credit Cards • Closed Sun.
14 East 47th St. N.Y.C. Tel. 765-4737

"Extraordinarily good food" — Esquire
Authentic French Cuisine • Lunch • Dinner • Cocktails • comfortable prices
Res: 582-2166
250 W. 47 St. NYC.
Pierre Au Tunnel

Jean Jacques Rachou
La Côte Basque
Luncheon • Dinner
Closed Sunday
5 East 55th Street, N.Y.C. Tel. 688-6525

Just Steps from the HILTON & SHERATON CENTER
Chinese Food at its Best
LUNCHEON • COCKTAILS
DINNER • AFTER-THEATRE
Party Facilities
Bill Hong's
133 WEST 52nd ST., N.Y.
LT 1-6730

THE PRIME RIB
Washington, DC

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

MARJORIE APTER-MCKEVITT/FRANCES SIEGEL—Landscape drawings/Paintings. Thru 10/9. Sutton, 29 W. 57th (888-0638).

BARD BREIVIK—Fiber sculpture, thru 10/20. Oscarsson Hood, 41 W. 57th (750-8640).

MARCEL BROODTHAERS—Books, paintings, objects from 1954 to 1975, thru 10/2. Goodman, 24 W. 57th (977-7160).

STEPHEN BROWN—Life-sized portraits, thru 10/6. Rosenberg, 20 W. 57th (757-2700).

WILLIAM CLUTZ—New York City scenes in pastels, thru 9/30. Tatistcheff, 38 E. 57th (888-1599).

THOM COONEY-CRAWFORD/ANDREW HUDSON—Cryptic paintings with Egyptian motifs, and sculpture/Tom, Marilyn, and Mark. Thru 10/6. deNagy, 29 W. 57th (421-3780).

NANCY L. GRECO—Surreal pencil on paper, thru 10/2. Sumers, 50 W. 57th (541-8334).

KEITH HARING/BILL KOMOSKI—Six lithos of a dancing dog, a child/Large charcoal drawings of *ambiguous holes, roads*. Thru 10/9. Gladstone, 41 W. 57th (758-6765).

MICHAEL HEINDORFF—Drawings and watercolors of Germany and the Rhine Valley, thru 10/30. Jacobson/Hochman, 24 W. 57th (581-8346).

JONI LEHMAN—Enigmatic narratives in rich color and patterns, thru 10/7. Dintenfass, 50 W. 57th (581-2268).

MORRIS LOUIS—"Veils," "Florals," "Stripes" from throughout his career, thru 10/2. Emmerich, 41 E. 57th (752-0124).

PABLO PICASSO—Sculpture from 1914 through the 50's, thru 10/24. Pace, 32 E. 57th (421-3292).

LEON POLK SMITH—Paintings from 1945 to 1950/ Recent paintings. 9/22-10/30. Washburn, 42 E. 57th (753-0546)/113 Greene.

D. JACK SOLOMON—Persian cats on both canvas and combined pedestals, thru 10/9. Adler, 37 W. 57th (980-9696).

A.A. USHENKO—The allegorical and the everyday in painterly canvases, thru 9/25. Viridian, 52 W. 57th (245-2882).

LORI VAN HOUTEN—Photographic, mixed-media bookwork sculpture, thru 9/28. Portnoy, 56 W. 57th (757-0461).

AMY WEST—Monoprints of rock-like shapes over a grid, 9/21-10/9. Gallery 84, 30 W. 57th (581-6000).

DOUGLAS FENN WILSON—Constructed paintings of landscapes and architectural subjects, thru 9/29. Fischbach, 29 W. 57th (759-2345).

Madison Avenue and Vicinity

DARREL AUSTIN—Fourty years of cryptic figures, iconic beasts, 9/21-10/16. Perls, 1016 Madison (472-3200).

MILTON AVERY/GABOR PETERDI—Works on *paper / Paintings* from 1960 to the present. Thru 10/14. Borgenicht, 724 Fifth (247-2111).

WALTER DARBY BANNARD—Recent paintings, thru 10/14. Knoedler, 19 E. 70th (794-0550).

TONY BERLANT—New work, 9/21-10/16. Fourcade, 36 E. 75th (535-3980).

HELENE BRANDT—Painted wall sculpture of steel, wood, and sewn canvas, thru 9/25. M.O.A., 18 W. 55th (582-5830).

ALFREDO SALDANA BUSTINZA—For the first time in New York, thru 9/29. Lerner-Heller, 956 Madison (861-9010).

CLARENCE CARTER—Recent paintings, thru 10/9. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

LOUISA CHASE—Symbolic nature abstractions in lush color, thru 10/2. Miller, 724 Fifth (246-1625).

CHESTER GOULD/LUCY MITCHELL—Dick *Tracy in original ink drawings/30 small collages and* drawings on paper. Thru 10/9. Graham, 1014 Madison (535-5767).

KAZUKO INOUE/EDWARD RENOUF—Recent abstractions/Selected paintings and sculpture. Thru 10/2. Stone, 48 E. 86th (988-6870).

RON ISAACS/RICHARD SEEHAUSEN—Painted-plywood constructions of old-fashioned garments invaded by small figures/Large expressionist figures. Thru 10/2. Knowlton, 19 E. 71st (794-9700).

NED JACOB—Paintings, drawings, and sculpture of Kenya and its people, 9/21-10/22. Kerr, 49 E. 82nd (628-1340).

EARL LINDERMAN—Adventures of "Doktor Thrill" in drawings, paintings, thru 10/16. Aberbach, 988 Madison (988-1100).

GABOR PETERDI—Semi-abstract landscapes from 1960 to the present, thru 10/14. Borgenicht, 724 Fifth (535-8040).

KRIS PHILIPPS—Wood and paper constructions, thru 10/9. Staempfli, 47 E. 77th (535-1919).

MARK SABIN—Primal, surreal groups of figures, thru 10/23. P.M. & Stein, 903 Madison (734-3373).

RAPHAEL SOYER—Watercolors and drawings, thru 10/2. Forum, 1018 Madison (772-7666).

BILL TRAYLOR (1854-1947)—Drawings of animals, people, events by this former slave, thru 10/9. Vanderwoude-Tananbaum, 24 E. 81st (879-8200).

SoHo

NICHOLAS AFRICANO/KIM MACCONNEL—Good vs. Evil in *Dr. Jekyll and Mr. Hyde*-inspired canvases/Collage and color on paper, some in multiple panels. Thru 9/30. Solomon, 392 W. Broadway (925-1900).

GILBERT AVILES/CRAIG JERMAN—"Subway Graffiti" by both. Thru 10/9. Bryers, 110 Greene (925-8058).

JON BOROFSKY—New *prints/Gallery members*. Thru 10/6. Cooper, 155 Wooster (674-0766).

JOSEPH BREIDEL/BARBARA KASTEN—New work/Color photos of geometric sculptural environments. Thru 10/2. Weber, 142 Greene (966-6115).

SUSAN BRESLER—Very small books, thru 9/30. Center for Book Arts, 15 Bleecker (460-9768).

MELVIN CHARNEY—Drawings, montages, and recent constructions, thru 10/23. 49th Parallel, 420 W. Broadway (925-8349).

CATHERINE CORREA/LAURA YOUNG—Collage and mixed-media drawings/Geometrics on wood. Thru 9/26. Atlantic, 458 W. Broadway (228-0944).

JOAN AND JOHN DIGBY—Bird collages, thru 10/16. Key, 130 Greene (966-3597).

ALAN FALK—The commonplace and the impossible in oils, 10/10. Jack, 138 Prince (966-4235).

CARLYN FISHER-ABRAM/HARRIET HURWITZ—Beach details/Family candids. Thru 10/23. Starkman, 465 W. Broadway (228-3047).

FRANK GALLO—Figures in 3D cast paper sculpture, thru 9/30. Circle, 435 W. Broadway (226-7880).

RICHARD HAMBLETON/SUSAN ZISES—Haunting black figures lurking in doorways/Constructions. Thru 10/6. Milliken, 98 Prince (966-7800).

VICTOR HERSTEIN—Black and white fragmented landscapes, thru 10/7. Eno, 101 Wooster (226-5342).

STEVAN JENNIS—New drawings and sculpture, thru 10/2. Toll, 146 Greene (431-1788).

KOMAR & MELAMID—Biting satires of Soviet repression using Stalin and Lenin in anachronistic settings, 9/25-10/30. Feldman, 31 Mercer (226-3232).

RICHARD LONG—An on-site installation, 9/25-10/16. Sperone Westwater Fischer, 142 Greene (431-3685).

RAQUEL MONTILLA/ANGEL SUAREZ—Mixed media mandalas using rope and canvas/Stippled paint brushes. Thru 10/2. Cayman, 381 W. Broadway (966-6699).

PEARL ROSEN—Familiar places for the artist, some in small intimate pastels, thru 9/29. First Street, 386 W. Broadway (226-9011). Tues.-Sun. 12-6.

BARBARA ROUX—A "garden of memories" using actual vines and drawings, thru 10/3. Central Hall, 386 W Broadway (226-9211).

CAROLEE SCHNEEMANN—Constructions, collages, boxes from 1960 to 1970, thru 10/2. Hutchinson, 138 Greene (966-3066).

DARIO VILLALBA—Silkscreen and overlays of painted abstractions in diptychs and triptychs, thru 10/2. Cowles, 420 W. Broadway (925-3500).

Other

JULIA ALLARD—Windows of jungle madness, thru 10/1. Windows on White, White Street (852-3880).

ILAN AVERBUCH—Three tons of stone in two square piles elevated and supported by three groups of cedar stakes, thru 10/5. Foley Square, Lafayette and Pearl Streets.

LINA BELLE KELEMAN/KAREN LUKAS—Drawings by both. Thru 10/9. Condesco/Lawler, 119 W. 25th (741-2377).

SAMUEL F.B. MORSE—A retrospective of this 19th century inventor, teacher, artist including "La Salon Carrée," thru 10/23. Grey, NYU, 33 Washington Pl. (598-7603).

RICHARD NONAS—Multi-media using words, photos, books, sculpture, thru 10/16. Franklin Furnace, 112 Franklin (925-4671).

JOEL OTTERSON/MARY AGNES SMITH—Cast cement and marble sculpture/Scientific equations and pictograms on canvas and paper. Thru 9/30. Nature Morte, 204 E. 10th (420-9544). Thurs.-Sun. 12-6:30.

MARION RANYAK/JANET SHAFNER—Painterly realism by both. Thru 10/17. Kaber, 900 First (308-2040).

DAN RIZZIE—Constructed abstractions, thru 11/6. Delahunty, 291 Church (226-2519).

SHINOHARA—Paintings, sculpture inspired by Japanese and American cartoons, ghost stories, thru 10/10. Japan House, 333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30.

ANDREW STASIK—*New collages, thru* 10/2. Fields, 60 Grand (966-5533). Tues.-Fri. 2-6, Sat. 11-6.

GROUP SHOWS

57th Street

BLUMHELMAN—20 W. 57th (245-2888). New abstractions by Ryman, Tuttle, Twombly, thru 10/9.

DEL RE—41 E. 57th (688-1843). Baziotes, Dubuffet, Gorky, Miró, thru 10/2.

DEUTSCH—20 W. 57th (765-4722). Avery, Hartley, Marsh, thru 9/30.

ESMAN—29 W. 57th (421-9490). From the Russian constructivists Rodchenko, Malevich, Popova to Kline, Frankenthaler to Bellany, Feinberg, thru 10/9.

GRAND CENTRAL—24 W. 57th (867-3344). "Tonalism," the American landscape from 1880 to 1915, thru 10/15.

HABER THEODORE—29 W. 57th (752-3338). Barr, Harman, Koursaros, Weinstein, thru 10/2.

HEIDENBERG—50 W. 57th (586-3808). Botero, Moore, Natkin, Nevelson, thru 10/16.

KENNEDY—40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30. American paintings, sculpture, and drawings, thru 9/30.

MIDTOWN—11 E. 57th (758-1900). Bishop, Cadmus, Prestopino, Varga, thru 10/2.

MODERN MASTER TAPESTRIES—11 E. 57th (838-0412). Tapestries designed by deKooning, Lichtenstein, Lindner, Noland, Youngerman, 9/22-10/19.

PACE EDITIONS—32 E. 57th (421-3237). Prints by Close, Dine, Nevelson, thru 10/18.

PHOENIX—30 W. 57th (245-5095). Gallery artists, thru 9/25.

PROTETCH—37 W. 57th (838-7436). Buildings and drawings by Brown, Rauch, and Venturi, thru 10/14.

SACHS—29 W. 57th (421-8686). Boothe, Carpenter, DiGiorgio, Vagliano, thru 9/30.

TOUCHSTONE—29 W. 57th (826-6111). Ten years of artists who have exhibited here, thru 10/2.

ZABRISKIE—29 W. 57th (832-9034). Paintings and *sculpture by Bowen, Flaccus, Hunsinger, Woodman* plus "city pictures" by Ault, Crawford, Strand, Walkowitz, thru 9/25. . . Three sculptors: Frank, Stankiewicz, Zorach and three photographers: Callahan, Friedlander, Strand. 9/23-10/30

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. Selections from the collection by Benton, Demuth, Gropper, O'Keeffe, Shinn, thru 9/28.

ACA AMERICAN INDIAN ARTS—25 E. 73rd (861-5533). Southwest Indian baskets, thru 10/9.

ACQUAVELLA—18 E. 79th (734-6300). Three English artists including delicate fish by Dowson, thru 10/16.

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd (879-9779). Wed.-Sat. 12-5. New dimensions in Scandinavian architecture, thru 10/16.

ARMAN—817 Madison (570-2700). Appel, Bechara, Buonagurio, Elrod, thru 10/2.

CDS—13 E. 75th (772-9555). Mon.-Sat. 10-6. An invitational including Edlich, Klement, Hudson, thru 10/8.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Tues.-Sun. 12-6. Women of the Americas including Benglis, Gonzalez, Graves, Modiano, Nevelson, Okumura, Sanin, thru 10/17.

CHRISTIE'S—799 Madison (535-4422). Woodcuts by Amano, Baynard, Chase, Summers, Welliver, 9/23-10/16.

GOETHE HOUSE—1014 Fifth (744-8310). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5. Paintings and sculpture made in New York City by four contemporary Germans, thru 10/9.

GRAHAM—1014 Madison (535-5767). Mon.-Fri. 10-5. "Pertaining to Boston," with Benson, Hunt, LaFarge, Vedder, thru 10/8.

HELLER—965 Madison (988-7116). Mon.-Sat. 11-6. Glass: The Frozen Liquid, thru 10/2.

LABOETIE—9 E. 82nd (535-4865). Tues.-Fri. 10-5:30. Balla, Kandinsky, Klee, Schiele, thru 10/15.

LINDGREN—575 Madison (838-3943). Mon.-Fri. 10-6. Four women including pastels by Martin, realist oils by Stedman, thru 10/16.

MARBELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Nature in 19th and 20th century works by Bricher, Church, Inness, Marsh, Paxson, Tittle, thru 9/30. . . Landscapes by Crane, Inness, Martin, Wyant, thru 10/2.

MERRIN—724 Fifth (757-2884). Ancient fabrics from Egypt and Peru, thru 10/15.

PORTRAITS—985 Park (879-5560). Mon.-Fri. 10-6. Portraits of contemporary children, thru 9/30.

ROLLY-MICHAUX—943 Madison (535-1460). Appel, Calder, Chagall plus naive silkscreens by McKnight, thru 9/30.

ROYAL COPENHAGEN—683 Madison (759-6457). Mon.-Fri. 10-5. Six Danish artists in porcelain, silver, jewels, glass, thru 9/30.

SCHOELKOPF—825 Madison (879-4638). American paintings and drawings of the 20's and 30's by Bluemner, Davis, Hartley, Stella, thru 9/29.

SIEGEL—29 E. 73rd (288-9200). "Purism" by Andre, Highstein, Resnick, Smith, thru 10/9.

SOLOMON—959 Madison (737-8200). Mon.-Sat. 11-5:30. Hockney, Picasso, Motherwell, thru 9/30.

STANDARD CHARTERED BANK—299 Park at 47th (581-1680). Mon.-Fri. 9-3. Viking art and archaeological artifacts excavated in York and London, England, 9/21-10/1.

VERBENA—16 W. 56th (586-3606). Mon.-Fri. 10-4. Contemporary featherworks, thru 9/30.

Soho

BLUE MOUNTAIN—121 Wooster (226-9402). Tues.-Sun. 12-6. Gelman, Godfrey, Lima, thru 9/29.

BONLOW—150 Greene (925-4482). Solitary figures in landscapes by Kaks, India-rubber sheeting sculpture by Englund, both from Sweden, thru 10/2.

BOWERY—121 Wooster (226-9543). Tues.-Sun. 12-6. Baragona, Bell, Carr, McManus, thru 9/29.

CALDWELL—383 W. Broadway (966-6500). Barth, Langager, Ohlson, thru 10/2.

CARLSON—33 Bleecker (674-2070). Mon.-Fri. 9:30-5. Fresco transfers by Ciarlo, fiber constructions by Hamilton, sculpture by Hoffman, thru 10/1.

CASTELLI—142 Greene (431-5160). 25 years of Leo Castelli and his artists, thru 10/9.

14 SCULPTORS—164 Mercer (966-5790). Drawings, models, and sculpture by Andre, Aycock, Fine, Grillo, Holt, Olejarz, thru 9/26.

HOFFMAN—429 W. Broadway (966-6676). Brady, LaNoue, Nice, Sarkisian, thru 10/6.

LITZ—153 Mercer (431-1990). "The Erotic Impulse" by Bourgeois, Hockney, Neel, Samaras, thru 10/6.

PRINCE STREET—121 Wooster (226-9402). Tues.-Sun. 12-6. Amster, Costello, Lerner-Levine, Trieff, thru 9/29.

SEMAPHORE—462 W. Broadway (228-7990). Paper by Dickson, Dwyer, Santos, thru 10/5.

SOHO CENTER—114 Prince (226-1995). Goodman, Kawai, Sanfilipo, and Yang, thru 10/2.

SOHO 20—469 Broome (729-9146). Tues.-Sun. 12-6. Members, all women, thru 11/10.

THORP—419 W. Broadway (431-6880). Barth, Fischl, Kaplan, Kiff, True, thru 10/2.

22 WOOSTER—(431-6445). Members, thru 10/2.

VISUAL ARTS—137 Wooster (598-0221). Tues.-Sun. 11-6. Costa, Mavroudes, and Tolkoff, thru 10/10.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). Mother and child in African art, thru 9/30.

ARTISTS SPACE—105 Hudson (226-3970). Selections from unaffiliated artists Ballou, Knowlton, Mascatello, Rumm, 9/25-10/30.

BOUCKAERT—100 Hudson (925-6239). "Allover" abstractions by Carlson, Johns, Saret, Wagner, thru 10/2.

CENTRAL PARK SOUTH OUTDOOR ART—59th between Fifth and Columbus Circle. Weekends 11-6. 150 artists and craftsmen exhibit outdoors, 9/25, 26, 10/9, 10, 11.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Nine mentally disabled artists, thru 10/1.

CORK, Avery Fisher Hall, Lincoln Center Plaza (929-6688). Mon.-Sat. 10-10p.m., Sun. 12-10p.m. Drawings of dance by Barnet, Egan, Mosley, Searles, Valerio, 9/24-10/5.

DISTRICT 1199 CULTURAL CENTER—310 W. 43rd (582-1890). Swedish graphics dealing with labor and social issues, thru 10/31.

EKSTROM—417 E. 75th (988-8857). Gallery artists, thru 10/16.

FOUNDATIONS—80 Warren (233-5376). Sculpture by Friedman, Scott, and Temkin, thru 10/6.

GALERIE—136 W. 17th (691-8318). Haitian art, thru 9/30.

LEVITAN—42 Grand (966-2782). Random figures and fragments by Kelly, Pillsbury, and Tuckruskye, thru 9/26.

PRICE—26 W. 75th (580-9734). Wed.-Thurs. 6-9p.m., Sat. 12-6. Incised copper, galvanized steel with painted surfaces by Floeter, cast paper and fiberglass wall reliefs by Lieberman, black-and-white drawings by Neher, thru 10/30.

RYAN VISITOR CENTER, Gateway National Recreation Area, Floyd Bennett Field, Brooklyn (586-4004). Graphics, photo, text exploring the positive aspects of human intervention into nature, thru 9/30.

SPACED—165 W. 72nd (787-6350). Tues.-Sat. 12-5. British and European architectural drawings from the 18th through the 20th century, thru 10/2.

WESTBETH—55 Bethune (593-6434). Thurs.-Sun. 12-6. Expressionistic still lifes by Osman, formed steel sculpture by Segar, others, thru 10/4.

Photography

WILLIAM ADAMS—Abandoned rural America, thru 10/3. Janapa, 303 W. 13th (741-3214).

CENTRAL FALLS—478 W. Broadway (533-9481). Painted photos of *Saturday Night Live* cast members from 1975 to 1981, by Baskin, thru 10/3.

JOE CUOMO—Earthy people, street scapes, some taken from the car, and abstracts, thru 10/3. Focal Point, 278 City Island Avenue, City Island (885-1403).

BRUCE DAVIDSON—New York subways and riders in color, thru 11/14. International Center of Photography, 1130 Fifth (860-1777). Tues.-Thurs. 12-8p.m., Fri.-Sun. 12-6.

ROBERT DISRAELI—The 30's including portraits of Davis, Marin, and Zorach, thru 10/22. Pfeifer, 825 Madison (737-2055).

4TH STREET PHOTO—67 E. 4th (673-1021). Sun.-Thurs. 2-8, Fri., Sat. 3-10pm. Andrews, Brown, Clark, Gimpaya, Shamis, Williamson, thru 9/30.

GISELE FREUND—Portraits of literary figures Joyce, Williams, Woolf, Sartre, thru 10/8. French Cultural Services, 972 Fifth (570-4443). Mon.-Fri. 10-5.

GEOFFREY GOVE/MAGGIE SHERWOOD—The UN peace rally/New York City from unconventional vantage points. Thru 9/30. Double Exposure, 340 Avenue of the Americas (242-3177).

JULIAN B. HYMAN—Israel-Egypt in color, thru 9/30. Bodley, 1063 Madison (249-2155).

RUSSELL LEE—1935 to 1961 in the small towns of America, thru 10/23. Witkin, 41 E. 57th (355-1461).

L. KINSMAN MARSHALL—Ambiguities in animate and inanimate subjects, thru 10/2. Photographics

NEW DEAL
CONTINENTAL CUISINE
CHAMPAGNE BRUNCH
EVERY DAY
LIVE JAZZ NITELY
PRIX-FIX
PRE-THEATRE
DINNER
152 SPRING ST., NYC
(212) 431-3663
All major credit cards

LISTEN TO THE CRITICS:
Stendahl-"New Deal is a great deal-Imaginative-Delicious-Moderately priced."
Bob Lape-"Great value-superb food-elegant setting."
Harry Hertzberg-"Sophisticated-Charming-Very special."

MUSIC LOVERS RENDEZVOUS
ASTI
ITALIAN AMERICAN CUISINE
13 EAST 12th ST. AL-5-9095

La Gauloise
Sat.-Sun. Brunch. Late Supper
502 Sixth Avenue (13th St.)
691-1363 Open 7 days

ONE FIFTH AVENUE
BAR RESTAURANT
NEW YORK CITY 260 3434

BEIJING PAVILION
RESTAURANT
14 Master Chefs from Mainland China
delight you with Mandarin and Sichuan cuisine
220 East 46th Street (212)661-8275

RIPENED
Peaches
PLEASURES
"A work of art"—
for lunch or dinner
Unique cooking,
exclusive soup recipes,
home made desserts
353 East 77th Street 249-8511

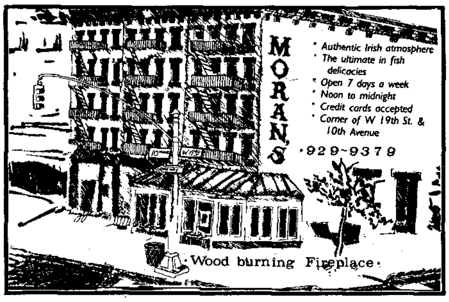
MALCA'S
Haute Cuisine Française with the Savor of Morocco
Luncheon and Dinner Private Parties
175 East 83rd Street, N.Y.C. (212) 879-8865

The *best* of the
20 Regions
of Italy...
Gian Marino
★★★ *N.Y. Times*
221 E. 58 St. TUES.-SUN.
LUNCH • COCKTAILS • DINNER
By Res.: **752-1696**

A spectacular outdoor ambiance, and one of the classiest menus in town.
Continental Cuisine
Dinner nightly till 12
316 East 77th Street
988-3610
lion's rock

SEVEN SEAS
167-03 UNION TPKE., FLUSHING, N.Y.
CHINESE - POLYNESIAN CUISINE
Luncheon • Cocktails • Dinner
Take Out Orders
Open 7 Days • Tel: 969-7070
Major Credit Cards • Party Facilities

Salta in Bocca
NORTHERN ITALIAN CUISINE
179 Madison Avenue
(Bet. 33rd & 34th Sts.)
N.Y.C. 10016
684-1757


MORAN'S
- Authentic Irish atmosphere
- The ultimate in fish delicacies
- Open 7 days a week
- Noon to midnight
- Credit cards accepted
- Corner of W 19th St. & 10th Avenue

•929-9379
•Wood burning Fireplace•

Poor Richards
8 oz. N.Y. CUT STEAK $7.95 | CHICKEN & RIBS $7.95
INCLUDES SALAD & POTATO
PRIVATE PARTIES • NEAR MUSEUMS & THEATRES
39 WEST 53rd ST., NYC • Tel. 581-5472

Unlimited, 43 W. 22nd (581-9670). Mon.-Fri. 1-8pm, Sat. 1-7pm, Sun. 1-9pm.

MASTER EAGLE—40 W. 25th (691-1660). Mon.-Fri. 9:30-4:30. Advertising in Japan, thru 10/8.

MARGARET MCCARTHY—Irish landscapes, thru 9/30. Overseas Press Club, 52 E. 41st (679-9650). Mon.-Fri. 9 a.m.-8 p.m.

JOHN MILISENDA/LYNN SAVILLE—A portrait of his naked family/Night light. Thru 10/8. Arsenal, Central Park at 64th and Fifth (360-8141). Mon.-Fri. 9:30-4:30.

IRVING PENN—Recent still life, thru 10/2. Marlborough, 40 W. 57th (541-4900).

PHOTOCOLLECT—740 W. End (222-7381). Tues., Wed., Fri., Sat. 1-5 Czech photographers including pictorial landscapes, still lifes by Sudek, from the 20's to the 60's, thru 10/16.

PRAKAPAS—19 E. 71st (737-6066). Dutch photography after De Stijl, thru 10/23.

EUGENE RICHARDS—Documentary studies of the Arkansas Delta and Dorchester, Massachussetts, thru 10/8. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9 p.m.

BARRY SEIDMAN—Brown paper bags and fruit, 9/23-10/16. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

JOHN SEXTON—Nature and urban environments in black and white, thru 9/30. Nikon House, 620 Fifth (586-3907).

MORRIS WARMAN—Portraits, thru 9/30. Automation House, 49 E. 68th. Mon.-Fri. 9-6.

WOLF—30 W. 57th (586-8432). Painters and sculptors behind the camera including Brancusi, Degas, Eakins, Pearlstein, Samaras, thru 10/9.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630) Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. The Handmade Paper Book; thru 10/17... The Douglass Morse Howell Retrospective; thru 10/17. Also **Museum II**, at International Paper Plaza, 77 W. 45th St. Mon.-Fri. 10-5. Papermaking USA: History, Process, Art; thru 10/1.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Ernest Thompson Seton: Naturalist, Artist, and Writer... Confiscated! Rare and Bizarre Items Contribute to Animals' Extinction; thru 10/31... Aztec Mexico: Discovery of Templo Mayor; thru 10/6.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9:30-5, Sun. 12:30-4:30. Free. Photo Start: manipulated photographs by 19 artists; thru 12/5.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. Marquetry Furniture; thru 9/26... The Emily Winthrop Miles Collection of Wedgwood... From the Millicent Rogers Collection; thru Jan... Worlds of Wonder: Brooklyn Artists of Science Fiction and Fantasy; thru 9/26... Masterworks from the Collection; thru 11/14.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Fashion Prints: 125 Years of Style; thru 1/2... Lace; thru 11/7... Scandinavian Modern 1880-1980; thru 1/2.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. The White, Allom Library Model; thru 10/3.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Northern Visions: Scandinavia Today; thru 11/7.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue. (245-0072). Daily 10-8. $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. Israel in Antiquity... The Jews in the Age of Rembrandt; thru 12/5... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; 9/20-Winter '83.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Rodin's Gates of Hell; thru 3/6... The Cimabue Cross From Santa Croce in Florence; thru 11/10... Hendrik Goltzius and His Circle; thru 11/21.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Fifteenth-Century Art of the Netherlands; thru 11/7... Icelandic Sagas, Eddas, and Art; thru 11/14.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84... **Theatre Museum**, Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery... 1981 Artist-in-Residence; thru 9/26... The Clockwork Concerto: Scott Nemtzow; thru 12/5.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... The Architecture of Richard Neutra: From International Style to California Modern; thru 10/12... New Work on Paper 2: Borofsky, Clemente, Merz, Penck, Penone; thru 9/21.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. A Scandinavian View: Ecology and Poetry in Nordic Printmaking; thru 10/10... Samuel F.B. Morse: Educator and Champion of the Arts in America; 9/22-11/18... Fragments of Invention: The Sketchbooks of Le Corbusier; 9/22-10/31.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. Cast with Style; thru 10/17... Oom Pah Pah: The Great American Band; thru 11/7... A Collector's Sampler: Library Accessions 1980-1982; thru 11/28.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. James Stephens: Irishman: 1882-1950; thru 2/28... Paul Strand: Range of Expression, The Years 1914-1976; thru 1/16. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Igor Stravinsky: A Centennial Exhibition; thru 9/25... Japanese Performing Arts in Surimono; thru 10/4.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... The UFO Show; thru 10/24... Peter Brown: Sculpture Installation; thru 9/26... Flights of Fantasy; thru 11/7... The Queens Museum Art School Retrospective 1979-1982; thru 9/26.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... New American Art Museums; thru 10/10... Block Prints; thru 11/7... Milton Avery Retrospective; thru 12/5.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 9/22 at 10 & 2: American and European Prints. On view from 9/17. **East,** 219 E. 67th St. (570-4141). 9/21 at 10: French Tradition Furniture and Decorative Objects. On view from 9/17. 9/23 at 10 & 2: Antique and Fine Jewelry. On view from 9/18.

DOYLE—175 E. 87th St. (427-2730). 9/22 at 10 & 2, 9/23 at 10: Important Estate Jewelry. On view from 9/18. 9/22 at 7: Important 19th & 20th Century American and European Paintings. On view from 9/18.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 9/30 at 10: English & Continental Furniture, Decorations, Oriental Rugs, European Ceramics, Glass & Wedgwood. On view from 9/25.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (794-3000). Mon.-Fri. 9:30-5. 9/21 at 10:15 & 2: The S. Hallock Dupont Collection: Part I, Coins. On view from 9/16. 9/23 at 10:15 & 2: United States, British Empire, Foreign Postage Stamps, and Postal History. On view from 9/18. 9/22 at 10:15 & 2: Printed Books. On view from 9/17. 9/24 at 2, 9/25 at 10:15 & 2: The Barbara Johnson Whaling Collection: Part II. On view from 9/18.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, September 20

THE MUSIC PROJECT—Chamber works by Dello Joio, Prokofiev, Schumann. Merkin Concert Hall at 7:30. $7.

GRATEFUL DEAD—Rock. Madison Square Garden at 7:30. $11.50-$13.50.

RUTH REID CUNNINGHAM, Baroque-flutist/**SARAH BRINK,** pianist. Bach, CPE Bach, Telemann. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

CHARLES BRAUGHAM, percussionist/**DERWYN HOLDER,** bass/**MAC GOLDSBURY,** reeds. Jazz. Roulette, 228 W. Broadway, (431-1022) at 9. $4.

BREUCKELEN BRASS QUINTET—Classical music. Citicorp Center Market at 6. Free.

SPIRITS & HARMONY ENSEMBLE—Jazz. Prospect Park, Brooklyn at 6. Free.

Tuesday, September 21

NEW YORK PHILHARMONIC—Zubin Mehta, conductor; sopranos Julianne Baird, Cheryl Bensman, Jane Bryden; mezzo-soprano Kimball Wheeler. Ives's *Decoration Day;* Reich's *Tehillim* (orchestral version), and Brahms's Symphony No. 1. Avery Fisher Hall at 7:30. $6-$22.

GRATEFUL DEAD—See 9/20.

FRANK SINATRA—Carnegie Hall at 8. Sold out.

MARIA LUISA FAINI, pianist. Chopin, A. Scarlatti, Busoni, Platti, Rossini, Clementi. Merkin Concert Hall at 8. $6.

STEVEN NEEREN, baritone, with pianist. Handel, Purcell, others. Trinity Church, Broadway at Wall St., at 12:45. Free.

GAIL DOBISH, soprano, with pianist Margo Garrett. Handel, Rodrigo, Strauss, Barnes (N.Y. premiere), others. Carnegie Recital Hall at 8. $7.

VANAVER CARAVAN—Ethnic songs and dances from around the world. Manhattan Laboratory Museum sculpture garden, 314 W. 54th St. (594-8833), at 7:30. $4. Take a blanket or cushion.

WIDESPREAD JAZZ ORCHESTRA—Jazz. Citicorp Center Market at 6. Free.

TONE KWAS—Stage band. City Hall steps, Broadway and Park Row, at noon. Free.

WE MUSIC HOUSE—Jazz. Tappan Park, Staten Island at 6. Free.

Wednesday, September 22

FRANK SINATRA/BUDDY RICH—Carnegie Hall at 8. Sold out

WILLIAM DEVAN, pianist. Works of Bach, Liszt, Barber, Berg, Schumann. Merkin Concert Hall at 8. $6.

1982 INTERNATIONAL AMERICAN MUSIC COMPETITION FOR VOCALISTS—12 semifinalists. Carnegie Hall at 11 a.m. Free.

GREGORY HAIMOVSKY, pianist. All-Debussy program. 92nd St. Y at 8. $7, $8, $9.50.

AN ELIZABETHAN EVENING—Shakespearean scenes and songs. New School, 66 W. 12th St. (741-5690) at 6. Free.

TETJANA BESKYD, mezzo-soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ANDREW BOLOTOWSKY, flutist/**JANE ADLER,** mime. Interchurch Center, 475 Riverside Dr. (at 120th St.) at 12 noon. Free.

SPRINGSTEAD WOODWINDS—Classical music. Citicorp Center Market at 6. Free.

MUSIC LIVE!—Political rock and salsa. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060) at 7:30. $3.

ROBERTA RUST, pianist. Works of Rachmaninoff, Liszt, Prokofiev. St. Ann's Church, Montague and Clinton Sts., Brooklyn Heights (834-8794), at 12:30. $2 donation.

BILL SAXTON QUINTET—Jazz. Saratoga Park, Brooklyn, at 6. Free.

WE MUSIC HOUSE—Jazz. Bronx River Neighborhood Center, Bronx, at 6. Free.

Thursday, September 23

NEW YORK PHILHARMONIC—Zubin Mehta, conductor; soprano Shirley Verrett; New York Choral Artists. Tower's *Sequoia;* Berlioz's Excerpts from *The Trojans;* Mussorgsky-Ravel *Pictures at an Exhibition.* Avery Fisher Hall at 8. $6-$22.

FRANK SINATRA—Carnegie Hall at 8. Sold out.

ANDOR TOTH, violinist, with pianist James Bonn. Works of Schumann, Bartok, Bach, Saint-Saens. Merkin Concert Hall at 8. $7.50.

1982 INTERNATIONAL AMERICAN MUSIC COMPETITION FOR VOCALISTS—12 semifinalists. Carnegie Hall at 10:30 a.m. Free.

CAROLYN MITCHELL JAZZ TRIO—Citicorp Center Market at 6. Free.

ELIZABETH DIFELICE, pianist. Music of Beethoven and Debussy. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

RICHARD IOCCONA—Stage music. City Hall steps, between Park Row and Broadway at 12 noon. Free.

JOEL KAY—Jazz. Port Authority Bus Terminal, main floor north wing, Eighth Ave. and 41st St. at 4. Free.

LOLA DUNN, jazz vocalist. With Bob Neloms, George Duvivier, and Jo Jones Jr. Olympic Towers, 51st St. and Fifth Ave at 5:30. Free.

SERGIU SCHWARTZ, violinist/**JULIAN RODESCU,** cellist/**REMY LOUMBROZO,** pianist. Haydn's Trio in F and Shostakovich's Trio in D. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

DON MAYNARD—Jazz. Lincoln Terrace Park, Brooklyn, at 6. Free.

WE MUSIC HOUSE—Jazz. Forest Park, Queens at 6. Free.

Friday, September 24

NEW YORK PHILHARMONIC—Avery Fisher Hall at 2. See 9/23.

PETER ALLEN AND THE ROCKETTES—Pop music. Radio City Music Hall, 50th St. and Ave. of the Americas (757-3100) at 8. $20, $22.50, $25.

SALVADOR NEIRA, pianist. Music of Ginastera, Batiz (U.S. premiere). Carnegie Recital Hall at 8. $6.

MARILYN ROSSETTI—Classical pianist. Citicorp Center Market at 6. Free.

EDITH CORNFELD AND DAVID DUBAL, pianists. A lecture-recital entitled "The World of Liszt." New School, 66 W. 12th St. (741-5667), at 8. $5.

KEISHA ST. JOAN—Jazz. Bryant Park, 42nd St. and Sixth Ave. behind the Public Library, at 12 noon. Free.

DAVID ROTH—Folksinger. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $2.50

ORCHESTRA OF SEOUL NATIONAL UNIVERSITY—Traditional Korean music. McMillin Theatre, on the campus of Columbia University, 116th St. and Broadway, at 8. Free.

SCIPIO SARGEANT—Brower Park, Brooklyn at 6. Free.

Saturday, September 25

NEW YORK PHILHARMONIC—See 9/23.

EUGENE LIST, pianist. An all-Brahms program. 92nd St. Y at 8. $6-$8.50.

PETER ALLEN AND THE ROCKETTES—See 9/24.

1982 INTERNATIONAL AMERICAN MUSIC COMPETITION FOR VOCALISTS—Finals. Carnegie Hall at 1. Free.

GUI-JA KIM, soprano. Lieder of Hindemith, Schubert, Brahms and Korean folk songs. Carnegie Recital Hall at 2. $6.

JOYCE KELLEY, bassoonist/**DIANNE KELLEY ELLIS,** pianist. Mozart, Hummel, Kelly (N.Y. premiere) Etler, Weber. Carnegie Recital Hall at 5:30. $3.50. $5.

CHIEN-LI HWANG, pianist. Carnegie Recital Hall at 8:30. $5.

TERRY RILEY AND THE KRONOS QUARTET—Post-modernist music. Town Hall at 8. $10, $12.50.

MARGARET THORNHILL, clarinetist/**TWYLA MEYER,** pianist/**JOHN WALZ,** cellist. Music of Debussy, Berg, Etler, Brahms. Merkin Concert Hall at 8:30. $6

JANE IRA BLOOM ENSEMBLE—Classical music. Citicorp Center Market at 8. Free.

ST. LUKE'S CHAMBER ENSEMBLE—Bach's Trio Sonata in C Major for Violin, Viola and Continuo; Concerto in D Minor for Harpsichord and Strings; Cantata No. 56, "Ich Will Dem Kreuzstab" and Concerto in C Major for 3 Violins, Strings and Continuo. St. Joseph's Church, 371 Sixth Ave., at 8. $7.50.

JAN ROSEMOND QUINTET—Jazz. Queensborough Public Library Auditorium, 89-11 Merrick Blvd., Jamaica, Queens, at 2. Free.

RICK RUSSO & COMPANY—Futurist music. Inroads, 150 Mercer St. (226-6622), at 10. $5.

JONATHAN SHAMES, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

HECTER LEQUILLOW—Jazz. Bushwick Park, Brooklyn, at 2. Free.

AN EVENING OF GOSPEL MUSIC—C.W. Post Center of L.I.U., Greenvale, L.I. (516-299-2332), at 7:30. $10.

PANAYIS LYRAS, pianist. Music of Beethoven, Debussy, Granados, Scarlatti, Barber, Ravel. Fine Arts Theatre of Southampton College, Southampton, L.I. (516-283-4000), at 8. $6.

SZCZECIN CHOIR OF POLAND—Huntington H.S., Huntington, L.I. (516-673-2053), at 8:15. $4-$5.

Sunday, September 26

JOE WILLIAMS—Heavenly Jazz, with pianist Norman Simmons, bassist Paul West, drummer Vernel Fournier, others. Church of the Heavenly Rest, Fifth Ave. and 90th St., at 5. $7.

L.D. FRAZIER GROUP—Jazz vespers. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 5. Offering.

MUSIC LIVE—See 9/22

SERGIU SCHWARTZ, others. At 4 See 9/23.

JOHN LINDSEY, violinist/**DIANE LINDSEY,** harpsichordist/**JON CARNEY,** violinist. Biber, Telemann, Handel, J.S. Bach, Purcell, Telemann, Leclair. St. Joseph's Church, Sixth Ave. and Waverly Pl., at 3. $5.

MARC BELLESILES/PRUDENCE GARCIA-RENANT, guitarist. American Institute of Guitar, 204 W. 55th St. (757-4412), at 3. $3.

DAN BLUM, singer-songwriter, with guitar. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

LINDA SKERNICK, harpsichordist. Bach, Stravinsky, Scarlatti, Balbastre. Little Church Around the Corner, 1 E. 29th St., at 3. $5.

KATHERINE THOMAS, violinist, with pianist Ikuko Miura. Sarasate, Mozart, Kreisler. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

RICK RUSSO, composer, with John Polizzi, in an afternoon of solo and duet works, using various sound elements. With dancer Heidi Knecht. Inroads, 150 Mercer St. (226-6622), at 3. $5.

Patsy's
Est. 1944
NEAPOLITAN CUISINE
A La Carte • Wines and Liquors
236 WEST 56th STREET, N.Y.C.
Tel.: CIRCLE 7-3491-2—Closed Mondays
Diners Club American Express Bank Americard

Dependable. Professional.
A restaurant beyond the ordinary.
the Milleridge Inn 1672
OPEN DAILY for LUNCH and DINNER.
Hicksville Road and Jericho Tpke. Jericho, N.Y.
Major Credit Cards
516 WE1-2201
Exit 41N L.I. Exp'wy • Exit 35 No. State Pk'wy.
• South on 106 / 107 from Jericho Tpke.

TOM'S Shangri-La
CANTONESE & MANDARIN COOKING
3 private rooms for meetings & parties
Ampie Parking after 7 P.M.
Res. MU 3-0996
237 Madison Ave.
near 37th Street

Finest Northern Italian Cuisine
Ristorante Giambelli Madison
238 MADISON AVENUE, NEW YORK
MU 5-8727-8
We honor the American Express Card
"Now serving dinner on Saturday 4-11 PM"

"A quaint little restaurant with the best Cantonese cooking in town."
BRUCE HO'S
116 East 57th St.
N.Y.C. PL 3-2610
American Express

Da Cesare
Ristorante Italiano
A new restaurant at
151 East 60th Street
(212) 838-7995
opposite Bloomingdale's

RIKYU
Japanese Seafood
TATAMI ROOMS • SUSHI BAR
210 COLUMBUS AVENUE
(bet. 69th & 70th Sts.)
2 Blks. Lincoln Center
799-7847
799-7922
利久

MUSIC & DANCE

ANSY DEROSE, YOLE DEROSE, Haitian Singers, with dancer Herve Maxi and others. Carnegie Hall at 8.

ULISES AND MARINO RUIZ—Carnegie Recital Hall at 2.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Queens, at 3. Free.

EDDIE RABBIT—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 3 and 7:30. $13.75.

Opera

Metropolitan Opera
At the Metropolitan Opera House

OPENING NIGHT, Mon., 9/20, at 7:30: Strauss's *Der Rosenkavalier,* Levine conducting; with Te Kanawa, Troyanos, Blegen, Moll, Pavarotti, Hammond-Stroud. 9/21 at 8: Mussorgsky's *Boris Godunov,* Conlon conducting; with Talvela, Dunn, Nagy, Plishka, Gramm, Ochman. 9/22 at 8: Verdi's *La Forza del Destino,* Levine conducting; with Mitchell, Giacomini, Milnes, Jones, Bacquier, Giaiotti. 9/23: same as 9/20. 9/24: same as 9/21. 9/25 at 2: same as 9/22. 9/25 at 8: Ponchielli's *La Gioconda,* Patane conducting; with Marton, Baglioni, Berini, Domingo, MacNeil, Furlanetto.

New York City Opera
At the New York State Theater

THRU NOV. 14—Tues., 9/21, and Wed., 9/22: no performances. 9/23 at 8: Cherubini's *Medea,* Weise conducting; with Galvany, Shane, Marsee, Wagner, Dworchak. 9/24 at 8: Mozart's *The Magic Flute,* Wendelken-Wilson conducting; with Hynes, Shane, Pelle, Cole, Titus, Cross. 9/25 at 2: Montemezzi's *L'Amore Dei Tre Re,* Pallo conducting; with Rogers, Trussel, Long, Ramey. 9/25 at 8: Puccini's *Tosca,* Le Selva conducting; with Sundine, Calleo, Hale. 9/26 at 1: Verdi's *La Traviata,* Ferden conducting; with Vaness, Garrison, Stone. 9/26 at 7: same as 9/23.

Other

DON GIOVANNI, by Mozart. Amato Opera, 319 Bowery (228-8200). 9/25, 10/2, 10/8, 10/9, 10/16 at 7:30; 9/26, 10/3, 10/17 at 2:30. $7.

PIRATES OF PENZANCE, by the New York Gilbert & Sullivan Players, Symphony Space 9/23, 9/24 at 8; 9/25, 10/2 at 3 and 8; 9/26 at 2; 10/3 at 2 and 7. $7-$12.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 9/26: Herbert's *The Red Mill.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

Dance

ATMA DANCE COLLECTIVE, *Floating Dances,* with Catlin Cobb and Reuben Edinger. Brooklyn Music Barge, on the East River, near the Brooklyn Bridge. (856-9113). 9/29 at 7:30 & 10. $5.

AN EVENING OF DANCE, performed by NYU alumni choreographers and dancers. Tisch School of the Arts, Fifth Floor Theater, 111 Second Ave. (598-2404). 9/23 gala at 7:30 ($20). 9/24 & 25 at 8. $5.

ALTENHAUS-HULTON DANCE CO.—Federal Hall, 26 Wall St.; 9/20, 24, 27 at 12:30. Castle Clinton, Battery Park; 9/22 & 23 at 12:30. Free.

MERCE CUNNINGHAM DANCE COMPANY—*An evening of "Events," with electronic musician*-composer Jerry Hunt performing along with the dancers in many new works. Cunningham Studio, 55 Bethune St., 11th floor (255-8241). 9/24-26 at 9. $5.

DANCE BY PAT CATTERSON, *Life Could Be a Dream.* Richardson's Dance Gallery, 242 E. 14th St. (685-5972). 9/24-26 at 8. $5.

RIVERSIDE DANCE FESTIVAL, Sara Sugihara and Dancers/McDonald & Greenspan/Matt Mitler & Leanora Logan; 9/22 & 24 at 8, 9/26 at 2. . . Margie Gillis, 9/23, 25, & 26 at 8. Riverside Church, 120th St. & the Drive (864-2929). $6.

PILAR RIOJA SPANISH DANCE COMPANY—A living anthology of Spanish dance—regional, flamenco, and classical. Gramercy Arts Theater, 138 E. 27th (889-2850). Thru 10/10; Wed.-Sat. at 8, Tues. at 7, Sun. at 3. $6-$8.

SUSAN VAN PELT AND DANCERS—Works by Sara Rudner and Van Pelt. White Dog Studio, 54 White St. (966-6347). 9/23 & 24 at 8, 9/25 at 8 & 10. $5.

WALLFLOWER ORDER, a women's dance theater collective performing *Journeys.* Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 9/22-25 at 8, 9/26 at 3. $5.

SEVILLA
CREDIT CARDS
LUNCHEON PARTIES
FINE SPANISH CUISINE
• LUNCH
• COCKTAILS
• DINNER
famed Paella a la Valenciana
929-3189, 243-9513
62 CHARLES ST. (W. 4th ST.)

TEL. 242-2756
BIANCHI and MARGHERITA
OPERATIC ARIAS AND OPERETTA MUSICAL COMEDY
★★★★ CONTINENTAL CUISINE
CREDIT CARDS • CLOSED SUN
186 West 4th ST. (Bet. 6 & 7 Ave's.)

Le Chantilly
Restaurant Francais
LUNCHEON DINNER
Most major credit cards ● Closed Sundays
106 East 57th Street/751-2931

KOKURA II
Gourmet Japanese Food served under our skylight roof in an authentic garden setting
Dinner Tuesday thru Sunday
Lunch Tuesday thru Friday
82-89 Jericho Tpke., Woodbury, L.I.
516 367-4944 Credit Cards

Jack's Epicure
SERVING FRENCH & NORTHERN ITALIAN CUISINE SINCE 1926
LUNCH MON. THRU FRI. / DINNER 7 DAYS
344 W. 46 ST. Restaurant Row Tel. 581-3449

Consistently First Rate Food . . . a very engaging restaurant.
—Jay Jacobs, Gourmet, 1978
cucina per eccellenza
luncheon dinner
MONSIGNORE II
61 East 55th Street N.Y. EL 5-2070

Georges Rey
Restaurant Francais
60 West 55 Street, New York City
CI 5-6764

OTHER EVENTS

Happenings

STREET FAIRS—Octoberfest '82. Listen to a Bavarian band, sample German beer and wurst. 9/25, 11-6. 84th St. and Second Avenue (986-9400)... North West Central Block Assoc. will host a crafts, book, clothing and food fair on Central Park West from 101st St. to 106th St. 9/25, 11-6.

ART & MUSIC—Dominico Facci demonstrates sculpturing at the Salmagundi Club, 47 Fifth Ave. 9/22 at 8. (255-7740). An art auction will be held at the same address on 8/24 at 8:30. Free... Stroll down Central Park South among the paintings, etchings, jewelry and sculpture on display. 9/25, 26... The Wagner Society is giving a lecture-recital called "Early Wagner Heroines." Gabriela Roepke will tell us about these special women. 9/26 at 2:30. Williams Club, 24 E. 39th St. (749-4561). Suggested donation is $5.

LITERATURE AND LECTURES—The Storyteller's Circle has stories from around the world told by J. Shapiro, S. Danoff, and L. Oppenheimer. 9/22 at 7. St. Peter's Church, 54th St. and Lexington Ave. (397-0562). $3.. .Czeslaw Milosz, Polish emigre, and 1980 nobel prize winner for literature will read poetry at the opening night of the Writers and Readers Series of the Academy of American Poets (427-5665). 9/23 at 7, Donnell Library, 20 W. 53rd St. $3... Pay tribute to the Black men and women who made the Old West, with photographs, drawings and a lecture at the New School (741-5667), 66 W. 12th St. 9/23 at 6. Free. Another New School Offering: "Womanpower Reconsidered." What are women doing that's wrong regarding their on-going inequality? Find out on 9/23, 10-6. $10. includes lunch. Call 741-5684 for reservations... Architects A. Batey and M. Mack will give a slide presentation on "Neo-Primitivism," the new, straightforward, simple building style. 9/21 at 8., Urban Center, 457 Madison Ave. at 50th St. (753-1722)... See the exhibition "New American Art Museums:" and then listen to the panel discussion at the Whitney, Madison Ave. at 75th St. (570-3633). 9/23 at 6:30. $5... "Violence and the Nation-State" will focus on controlling violence in contemporary societies. Sociologist Anthony Giddens will speak at NYU, Tisch Hall, 40 W. 4th St. 9/23 at 8:30. Free.

ALL THE FLOWERS HAVEN'T GONE—Over 100 rare varieties of chrysanthemums will be displayed at "Kiku-Ka Ten: An Exhibit of Japanese Chrysanthemums." See them at the Enid A. Haupt Conservatory, the N.Y. Botanical Garden, The Bronx (220-8700). Tues.-Sun. 10-5. Admission is $2.50 for adults, 75¢ for children. Wed. are free. "Mums and More Mums," the yellow, gold and bronze flowers are also at the Conservatory, through Oct. 17... The Horticultural Society of New York has paintings by Shelly Jordan depicting flowers, fruits and vegetables. Webster Hall, 128 W. 58th St. (757-0915). Through 9/28, 10-4. Free.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

Tours

MUNICIPAL ART SOCIETY, "Space Invaders Tours" of Fifth, Park and Madison Avenues. 9/22, meet at 5:30, Urban Center, 457 Madison Ave. at 51st St. Call 935-3960 for reservations. $5... "Trinity Cemetary," 9/25, meet at noon, Wall St. and Broadway in front of the church. Reservations required (935-3960), $5... "An Urban Suburb, The Upper West Side," meet at 2, 73rd St. and C.P.W. (park side). 9/25, 26. $5.

GRAMERCY PARK, sponsored by Adventure on a Shoestring (265-2663). 9/26, meet at 3, southeast corner of 23rd St. and Lexington Ave. $4.50.

CENTRAL PARK BOTANY WALK—Discover allergy-causing plants, grasses and trees. 9/24 at noon, meet at Fifth Ave. and 72nd St. Park entrance. (737-8443), free.

LINCOLN CENTER & ITS OFFSPRING—Tour with the West Side YMCA, 5 West 63rd St. 9/25 at 11 a.m. $5, reservations required (786-6557).

PARKS TOURS, in the boroughs, led by the Urban Park Rangers. All are free... Bronx (822-4336): 9/26, Sunrise Over the Swamp; meet at 7 a.m., Van Cortland Golfhouse... Brooklyn (856-4210): 9/26, bicycle 20 miles through Brooklyn's parks; meet at 10 a.m., Memorial Arch at Grand Army Plaza... Manhattan: 9/26, Horticulture and Park restoration are highlighted on Central Park Tour, meet at 2 at the Dairy, 65th St. between the Zoo and the Carousel, call 397-3091... 9/21at 7 a.m., Central Park on horseback (no beginners, please). Phone 724-5101 to reserve ($16, for the horse for this one-hour ride)... Staten Island: 9/26, Greenbelt Hike, bring lunch, meet at 10:30, Summit Ave. parking lot at High Rock Conservation Center. Call 442-1304 to pre-register.

SLOANE HOUSE Y—Walking tours from the Y, 356 W. 34th St. (760-5850). 9/20 at 6: Chinatown/Little Italy. 9/22 at noon: Greenwich Village. 9/23 at noon: SoHo; at 6 p.m. Greenwhich Village. 9/24 at noon: Chinatown/Little Italy. $1 each tour. 9/26 at 1: The Cloisters $3. admission.

FIELD TRIPS, with wild foods in mind. Walk from noon to 5 with Steven Brill and learn about plants you never knew existed. You can take home what you find along the way, and learn how to use it at home. 9/26, Oakland Lake, Queens. Phone for directions and details (291-6825). $15.

REGULARLY SCHEDULED TOURS—Forage for your food, in nature walks with Madeline Greenberg, to identify and gather wild foods. Sun. day trips, $7 (674-8742)... Harlem Spirituals (944-9110). Every Sun., includes a worship service and sightseeing. $22. Reservations a must... Greenwich Village. Every day at 11 and 2, by reservation only (226-1426). $5... Downtown Walk, from 127 John St., Mon-Fri. at 10; $10... Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075... Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free... Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. $4.75, students/seniors $3.75, children $2.65... Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). Each Thurs. at 11 a.m.: Oakland Lake walks. Sat. at 1: Woodland walk. $1... Snug Harbor Cultural Center, Richmond Terrace and Snug Harbor Rd., S.I. (448-2500). Sun. at 2 and 4, from Administration Bldg. Visits to National Landmark buildings. Free... Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse. Weekend gate adm.: $2, seniors $1, under 14 free. Tour, free.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (672-3000), $2-$7. 9/20 at 7:35, 9/21 at 1:35 vs. Montreal. 9/24 at 8:05, 9/25, 26 at 1:35, vs. Philadelphia... **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. 9/20, 9/21, 9/22 at 8, vs. Cleveland.

FOOTBALL—Giants at Giants Stadium, Meadowlands, E. Rutherford, N.J. (201-935-8222). $11-$14. 9/20 at 9, vs. Green Bay Packers; next home game 10/10 at 1, vs. St. Louis... **Jets,** at Shea Stadium, Flushing (421-6600). $10-$14. Next home game: 10/3 at 1, vs. Houston.

HOCKEY—Rangers, Madison Square Garden (563-8000). $9, $12. Pre-season game 9/22 at 7:30, vs. Islanders.

SOCCER—Cosmos, Giants Stadium, Meadowlands, E. Rutherford. "Carlos Alberto Farewell Game," vs. World Cup champion Flamengo of Brazil. 9/21 at 9. $7, $12.

BOXING—All-star boxing. Felt Forum, Madison Square Garden (564-4000). 9/24 at 7:30. $10, $15.

RACING—The thoroughbreds are at Belmont Park, Elmont. L.I. (641-4700). Daily ex. Tues. Post time 1; Sun. 1:05. $2... Roosevelt Raceway, Westbury, L.I. Trotting races nightly ex. Sun., post time at 8. $2.25, $3.25 (516-222-2000).

Children

CAPTAIN BOOGIE AND THE KIDS FROM MARS—a rock musical; Sat. and Sun., 3:30 at the Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3.; Adults $4.50.

CHILDREN'S GARDEN HARVEST AND CRAFTS FAIR—Learn solar cooking, spinning and dyeing at the Brooklyn Botanic Garden, 1000 Washington Ave. (622-4433). 9/25 at 10. Free.

FACE PAINTING, MIME, MUSIC AND MORE, St. Augustine's Church, Sixth Ave. and Sterling Place, Brooklyn (788-1283). 9/25, 12:45-5. $1; Adults free.

ALICE'S TEA PARTY, Bronx Zoo, Fordham Road and Bronx River Parkway (367-1010). See the Mad Hatter and the Cheshire Cat; 9/26. Admission to Zoo 50¢; Adults $2.50.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "Goldilocks and The Three Bears," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. Reservations are a must (765-9540). $3.50.

SPANISH CHILDREN'S VARIETY SHOW, "I Festival del Nino," The Felt Forum, Eighth Ave. between 31st and 33rd Sts. (281-4077). 9/26 at 2 p.m. or 6 p.m. $10., $12.

ON STAGE, CHILDREN!—"You + Me = We" is a collage of songs, poems and stories. Saturdays at 1:30 or 3:30, Hartley House Theater, 413 W. 46th St. (246-9872). $2.50; Adults $3.50.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. (559-4259). 9/25 at 11 a.m., "Pinocchio" by the Pennybridge Players. Free.

PUPPET PLAYHOUSE—Fireboat House, 130 East End Ave. at the foot of Carl Shurz Park and 89th St. (289-2110). 9/25 at 1:30: Lea Wallace and the Apron Theatre. $2.

LITTLE MOOFY PUPPETOIDS PARTY—Children play-act, play instruments, and help design a Moofy. Each child gets a kit. O. Henry Pizzeria, Sixth Ave. and W. 4th St. (691-8930, 242-2003). Sat. at 1. $3.

STORYTELLING, every Sat. at 11 a.m. Central Park at the Hans Christian Andersen statue, the model-boat pond, near Fifth Ave. and 72nd St. 9/25: Diane Wolkstein and guitarist Shirley Keller present "Elsie Piddock Skips In Her Sleep." Free.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. at 2:30. $4 (reservations required; all adults must be with a child).

THE FOREVER SHOW—Bi-lingual puppeteers. Central Park, Belvedere Castle at 79th St. south of the Great Lawn. 9/26 at 1. Free.

THE LOWDOWN OF SOIL ECOLOGY, investigations underground. At Belvedere Castle in Central Park, 79th Street south of the Great Lawn. 9/25. $2 per family (children must be accompanied by adult). Call 397-3156 Wed.-Sat. 11-4 for reservations and times.

CHILDREN'S "NIGHTCLUB" REVUE—"Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Wed. at 7, Sat. at 7, Sun. at 5:30. $4 minimum, $2 cover.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Tues.-Fri. 11-5 Sat. Multimedia museum. Games, demonstrations, etc... All Books/None Paper... Workshops at 1 or 3: 9/25 Book Art 1/Marbleized Paper. $2. for children; $3. for adults.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In Children's Bookshop: Storytime every Sat. and Sun. at 3.

BROOKLYN MUSEUM—Eastern Parkway, Brooklyn (638-5000). Wed.-Sat. 10-5; Sun. noon-5; holidays 1-5. Adm. by contribution. What's Up? Gallery program for 1st - 6th-graders, Sat. and Sun. at 1. Meet in lobby at 12:45. Free.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues. 10-5. Free. Workshops, library, learning exhibits; daily special activities.

QUEENS MUSEUM, Flushing Meadow, Flushing (592-2405). Museum Hours: Tue.-Sat. 10-5. Sun. 1-5. Drop-in arts and crafts at 1:30, Sun. Pay-what-you-wish.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5; Sun., hol., noon-5; closed Mon. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here... 9/25 at 1:30, Musical Chairs ethnic style.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sea bass seviche with avocado, crisp roast duckling with New York State peach sauce, poached Atlantic halibut with American caviar and saffron cream. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

DOSANKO—19 Murray St., 964-9696. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-8. Closed Sat.-Sun. **(I)** No Credit Cards

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3 D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777 Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American *nouvelle cuisine. Spcls: warm salad of lobster to*malle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4:00. Ent. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and *shrimp with chive sauce. Res. nec. Concourse cafe* and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. *Dress opt. Chinese. Spcls: honey shrimp* bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. *to midnight. Ent. nightly.* Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-11, Fri.-Sun. to midnight. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: chicken & ribs, hamburgers, salads. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to midnight. **(I)** AE, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. American-Nouvelle. Spcls: insalata di mare, cucumber soup, steak au poivre, filet of sole grenobloise. Res. sug. Open daily noon-2 a.m. **(I).** AE.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. *Casual. Nouvelle-American. Spcls: seafood salad,* breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-11, Sun. 5-10. Complete D. **(M)** AE, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. **(I-M)** AE, DC, MC, V

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. *Casual. Spanish-Mexican. Spcls: mariscadas with* egg sauce, shrimp special, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

LA FROMAGERIE—63 Carmine St., at Seventh Ave. S., 242-7755. Casual. International. Spcls: cheese souffle, shrimp roquefort with mustard fruits, oysters with caviar and champagne sauce, veal with chanterelle mushrooms. Res. sug. L Tues.-Sat. 6-11:30, Sun. to 10. Br Sun. noon-4. Closed Mon. **(M)** AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight, Sun. 5-10. Pianist nightly. Private parties. **(M-E)** AE, MC, V

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, CB, DC, MC, V.

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Ent. **(M)** AE, CB, DC, MC, V.

DOSANKO—329 Fifth Ave., bet. 32nd & 33rd Sts., 686-9259. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: seafood platter, lemon sole florentine, soft shell crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. **(M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(I-M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

JEANNE'S—305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, suprême of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA COUPOLE—2 Park Ave., at 32nd St., 696-0100. Casual. French brasserie. Spcls: cassoulet, choucroute, steak au poivre. L Mon.-Fri. noon-4. D daily 6-2 a.m. **(M)** AE, CB, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat.-Sun. noon-4. Bar open til 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels mariniere. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Outdoor café. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L daily noon-2:30. D daily 6-11. Pianist Mon.-Fri. 5-11:30. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West**—246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exochiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. **(I)** AE.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. **(I-M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scalloppine francaise. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. French-English-Continental. Spcls: mutton chop, mousseline of salmon with lobster and chablis sauce, terrine of sweetbreads with prunes, braised beef in Guinness. Res. nec. L Mon.-Fri. 11:45-3. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. **(I-M)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5-10:30 **(M). Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M). Lobby Bar:** Beverages noon-midnight. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

"One of New York's Most Elegant Bistros"
Le Bistro
Restaurant Francais
★★
The New York Times
Mimi Sheraton
Between 50th & 51st Streets on Third Avenue
Res: PL 9-5933, PL 9-8439
Monday thru Friday for Lunch
Monday thru Saturday for Dinner

Best steaks and prime ribs in town.
Spindletop
RESTAURANT
Open for Lunch, Cocktails, Dinner and Late Snacks
7 days a week till 1 a.m.
Piano entertainment nightly
254 W. 47th St. • 245-7326
Theatre groups • Private dining rooms
Private Parties from 10 to 300
30 Years in Theatre District

PETE'S TAVERN
ITALIAN & AMERICAN CUISINE
"Oldest Standing Bar in NYC Since 1864"
Outdoor Cafe
Private Parties
MAJOR CREDIT CARDS
"The Tavern O'Henry Made Famous"
129 East 18th St. (Cor. Irving Place) GR 3-7676

"A Touch of France in New York"
Bistro - Bordeaux
FRENCH RESTAURANT
Across Street from Madison Square Garden
Short Distance from Broadway Theatres
LUNCH: Mon.-Fri. DINNER: Mon.-Sat.
407 8th Ave. (bet. 30-31 Sts.) 594-6305

Finest Northern Italian Cuisine
Open 7 Days
RISTORANTE
DIVINO
Your Hosts: Antonio & Mario
1556 2nd (Bet 80 & 81) NYC • Res: (212) 861-1096

DISCOVER!
#1 CHEF TERRY CHOW
and his ★★★★★ Star Kitchen
福州 FOO CHOW
1278 THIRD AVE. (bet. 73rd & 74th Sts.) Res 861-4350

President Reagan and U.S. Senator D'Amato lunching at Angelo s, attended to by owners Gino and Giovanni.

The best Italian Restaurant in New York City is in Little Italy.

Angelo's

146 Mulberry Street
Reservations: WO 6-1277

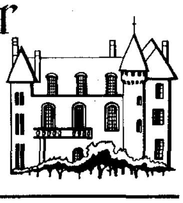
JAPANESE RESTAURANT
IROHA
7 Days Open Until 12:00 A.M.

EXCELLENT SUSHI BAR

COMPLETE DINNER FROM $8.00 to $10.00

731 7th Avenue, New York, N.Y. 10019
Between 48th and 49th Street
Reservations (212) 398-9049 *Credit Cards

Au Manoir
The Elegant Bistro



120 E 56th St

753-1447

The ARARAT
authentic armenian cuisine
elegant, colorful atmosphere
4 EAST 36th STREET
NEW YORK CITY 10016 686-4622

FRENCH CUISINE
325 WEST 57th STREET
757-2390

LE BIARRITZ

Hang Zhou Lou
"SERVING TRADITIONAL CHINESE CUISINE IN THE CLEANEST RESTAURANT IN CHINATOWN."
4 Star CHEF "YEE"
OPEN 7 DAYS - Visa & Mastercard
68 EAST BROADWAY - 925-5144

Fonda La Paloma
(Inn of the Dove)
New York's Finest
Mexican Cuisine
Strolling Guitarists
256 E. 49th St. • Res. 421-5495

RESTAURANT DIRECTORY

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

TOLEDO—55 W. 35th St., 947-1350. Casual. Spanish. Spcls: zaruela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: escalope of veal with raspberry, wine, and grapes, lacquered roast duckling, striped bass duglère. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11 Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, DC, MC, V

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. *Casual. French-Alsatian. Spcls: choucroute Alsacienne,* onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. to 11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11 **(I)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

THE COMMON GOOD—304 E. 48th St., 935-9840. Casual. American-Continental. Spcls: oriental *sesame chicken, Texas barbecue ribs, Louisiana* shrimp fry Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Bar til 3 a.m. Ent. nightly **(I-M)** AE.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

DOSANKO—423 Madison Ave., bet. 48th & 49th Sts., 688-8575. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Casual. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11 Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOYCE'S—948 Second Ave., at 50th St., 759-6780/1 Dress opt. American. Spcls: prime ribs of beef, 4-lb lobster, fresh seafood. Res. sug. Open daily noon-3 a.m. Private party room for 20. **(M)** AE, CB, DC, MC, V

KNICKERS—928 Second Ave., at 49th St., 223-8821 Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri. noon-4 a.m., Sat.-Sun. from 5. **(M)** AE, DC, MC, V

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757 Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. AE, CB, DC, MC, V

LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11 Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'INCONTRO—307 E. 45th St., 697-9664. Casual. Northern Italian. Spcls: agnolotti, stuffed veal chop, cannelloni. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux girolles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MORMANDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily noon-3. D daily 5-midnight. Complete D **(I-M)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(I)** AE, DC, MC, V

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11 Closed Sun. **(E)** AE, CB, DC, MC, V

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Jacket required. *American-Continental. Spcls: pork chops* Polonaise, shrimp scampi, asparagus au gratin, steak. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties for 50. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TAKESUSHI—71 Vanderbilt Ave., bet. 45th & 46th Sts., 867-5120. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. 1-8. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(I)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. **(I-M)** AE, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St. 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: fresh Dover sole, scallops. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

A NIGHT CLUB
Red Parrot T.M.
Please call for information regarding guest appearances and special events.
DJ's with Joe Cain & The Red Parrot Orchestra T.M.
Free Dance Lessons
Every Wed. & Thurs. Eve. 11:00-12:00
©1981 Red Parrot
Proper Attire Requested Please!
Wed. thru Sat. Eves. • Valet Parking
617 West 57th Street, New York City
212-247-1530

EXCEPTIONAL ITALIAN
CONTINENTAL CUISINE AT . . .
D&H Dino & Henry's
JUST STEPS FROM
MADISON SQUARE GARDEN,
MASTER CHEFS PREPARE
YOUR FAVORITE DISHES
LUNCHEON • COCKTAILS • DINNER Daily
132 W. 32 ST. • RES: OX 5-7995 • Credit Cards
Rec. by CUE-TIMES-WHERE-EARNSHAW PUB.

Great Aunt Fanny's
CONTINENTAL & AMERICAN CUISINE
COCKTAILS, LUNCH, DINNER,
AFTER THEATRE SUPPER
340 WEST 46TH STREET • TEL. 765-7374

Café du Soir
TRADITIONAL FRENCH CUISINE
in YORKVILLE at MODERATE PRICES
Under the operation of CLAUDE, the owner
LUNCHEON • DINNER Daily • Closed Mon.
322 EAST 86 ST. (bet. 1st & 2nd Aves.)
AT 9-9996 & 427-3900

hanratty's 1754 Second Avenue (bet. 91st & 92nd St's.)
Currently appearing Tues. thru Sun.
RALPH SUTTON
At the
Solo Jazz Piano
TEL: 289-3200
DINNER
7 Days • 5:30 to 12

NORTHERN ITALIAN CUISINE
Luncheon - Cocktails - Dinner
Private Party Room
La Fenice
242 E. 58th ST. (bet. 2nd & 3rd Aves.)
Closed Sunday – Tel: 759-4660

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

LORD JIM'S—1674 Broadway, at 52nd St., 247-1374. Casual. Continental-Seafood. Spcls: seafood puff, chicken zingara, marinated grilled chicken. Res. sug. L Mon.-Fri. 11:30-3. Br Sat. 11:30-3. D daily 4:30-midnight. Pianist Wed.-Sat. **(I-M)** AE, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouilli, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11:30. **(M-E)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-3. After-theater S Mon.-Sat. to 12:30, Sun. to 11. Parties. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—968 Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Sun.-Wed. 3:30-10, Thurs. to 10:30, Fri.-Sat. to midnight. **(I)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4 **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. **Also 1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: presse de sole Frères Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D daily 7-11. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Sat. noon-3. D daily 6-11. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Tues.-Thurs. 5-11, Fri.-Sun. to midnight. Br Sun. noon-4. Private parties. Closed Mon. **(M)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L

Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, bouillabaisse, cotelettes d'agneau Provencal. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(E)** No Credit Cards.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon. 6-midnight, Tues.-Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: terrine of chicken & vegetables, soft shell crabs, cote de boeuf with marrow sauce. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RASCALS—1284 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-4 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat. noon-4, Sun. from 9:30. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. salad bar, shrimp, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RUELLES—321 Columbus Ave., at 75th St., 799-5100. Casual. Continental-Nouvelle. Spcls: fillet of sole with shrimp & lobster sauce, vegetable delight, duckling with mandarin orange sauce, cold seafood platter. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. Br Sun. 11-4. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SHUN LEE WEST—43 W. 65th St., 595-8895. Casual. Mandarin-Hunan-Szechuan. Spcls: Hunan country chicken, sliced kidney Yunnan style, triple crown Peking style. Res. nec. L Mon.-Fri. noon-3. D daily 5-10. S 10-midnight. Dim sum Br Sat.-Sun. noon-3. **(M)** AE.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

TAVERN ON THE GREEN—67th St. & C.P.W., 873-3200. Casual. Continental. Spcl: veal piccata. Res. sug. L Mon.-Fri. noon-3:45. D daily 5:30-midnight. Br Sat. 11-3:45, Sun. from 10. **(M-E)** AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp, beer, wine, or sangria; and baked potato. Child's D. **Bayridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free salad bar; shrimp; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francais, chicken cardinale, filet of sole meuniere. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. salad bar; shrimp; beer, wine, or sangria. **(I-M)** AE, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon to 10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 9/24, 25, The Jaki Byard Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 9/20, The Dean Pratt Big Band. 9/21-26, Joe Williams. 9/29-10/3, Max Roach. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 9/21, The Nighthawks; The Uptown Horn Band. 9/23, John Stewart; Buskin & Batteau. 9/30, *Margie Adam.* No credit cards.

CHILIE'S—142 W. 44th St., 840-1766. Chili parlor with entertainment by blues singers. 9/22, The Blue Apple Duo with Howard Herrnstadt and Tyrone Jackson. AE, CB, DC, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., at 9, 10, & 11, The Arvel Shaw Trio. Blues singer Alberta Hunter, Wed.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 9/25, Lowe Arkwright and Backdoor Oilers. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 9/26, Scott Hamilton Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 9/21-26, Teddy Wilson and Tommy Flanagan, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 9/23, Johnny Cunningham. 9/24, Carolyn Hester; Nanci Griffith. 9/25, Danny O'Keefe. 9/26, Robin & Linda Williams. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 9/20, 27, Bob Cunningham and Bross Townsend. 9/21-25, Kenny Brawner. 9/28-10/2, Mindy Lee and Rick Joswick. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, The Scott Hardy Trio with Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Music Room: 9/20, Louise Sulzer. 9/21, Julie Davidson. 9/22-25, The Outcasts. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with *music starting at* 10. 9/21-25, *pianist Lee Ann Ledgerwood* with Michael Moore on bass. Sun. & Mon. pianist Fred Hersch with George Mraz on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 9/20, 21, Anne Marie Moss. 9/22-25, Marion Cowings Quintet with Kenny Barron, Eddie Gomez, Al Foster, & Gary Bartz. 9/26, Earl Coleman. 9/27, 28, Carmen Lundy Quintet. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 10/9, Mel Torme sings, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 9/25, pianist-singer Blossom Dearie, two sets Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. 9/28-10/23, Margaret Whiting. AE, DC, MC, V.

MUDD CLUB—77 White St., 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. No credit cards.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 9/25, singer Rosanna Vitro with Scott Hardy on guitar. AE, DC, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 9/21, 22, Marshall Chapman. 9/23, Lee Roy Parnell; Darryl Canada. 9/24, Denny Morouse; Red Decade. 9/25, Peggie Blue & Blue Pearl. 9/26, Max Creek. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Jazz All Stars. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 9/20, Yellowman. 9/22, Nick Lowe & Paul Carrack with Noise to Go. 9/23-25, Kid Creole and the Coconuts. 9/28, Warren Zevon. 9/29, 30, Soutside Johnny and the Asbury Jukes. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30 & 11. 9/20, 27, Widespread Jazz Orchestra. 9/21, Ear Candy with Earl McIntyre. 9/22, Kathy Rose Salit. 9/23, Main Gazane. 9/24, Noel Pointer. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 9/20, Barbara Paradowski. 9/22, Sandi Rose. 9/23, Michael Haynes. 9/24, LaZoo; Race; Bleeding Art. 9/25, Topper Lilien; Pedantiks. 9/26, Carmen & Keller. No credit cards.

S.O.B.'s—204 Varick St., 243-4940. A new club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. AE, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 9/20, Idris Muhammed. 9/21-25, Jimmy McGriff Quartet. 9/26, 27, Cedar Walton, Ron Carter, & Billy Higgins. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 9/25, Joyce Bryant sings Tues.-Sat. at 10 & midnight. (Free parking!) AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 9/20, Millie, Jocelyn 'n Vecinos, Lebre & Frank Wess. 9/27, Machito's Big Swing Band. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30 & 1 a.m. 9/20, 27, Mel Lewis Big Band. 9/21-26, Zoot Sims Quartet. 9/28-10/3, Woody Shaw Quintet. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 9/20-25, 27-10/2, Hilton Ruiz and Major Holley. 9/26, John Basile and Michael Moore. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 9/20, Prairie Fire. 9/21, Swing Time. 9/22, Johnny Jake Band. 9/23, NYC Swing. 9/24, 25, Swing Fever. 9/26, Blackwater. 9/27, Dixie Doughboys. 9/28, Peach Fish Pie. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 9/20, Richard Thompson; Willie and Annie Nininger. 9/21, Burrito Brothers; Leroi Parnell. 9/22, 23, Jonathan Richman & the Modern Lovers; Schoolgirls. 9/24, 25, Finn & the Sharks; Horse Opera. 9/26, Commander Cody. 9/27, 28, Simon Nicole and David Swarbrick; Frank Wakefield and Dave Nelson. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 9/20, 21, Tom Russel. 9/22, 23, 27, Steel Angel. 9/24, 25, Phantom Canyon. 9/26, Jeff Varga. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 9/25, comedian-impressionist Dennis Blair, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. 9/20 at 6, *Waiting for Godot.* No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. 9/24, 25, magician Levent. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment Wed.-Sat. at 10, by comedians Mel Martin and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., piano bar/magic with George Young and singer Pamela Smith. Thurs., Guy Davis. Fri.-Sat., Indian magician Imam. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. *Restaurant which serves up jazz and dancing. Thru* 10/2, Joe Barone & Lilly Ann Carroll alternating with the Tommy Furtado Trio, nightly except Sun. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. *New club occupying a whole city block! Resident* 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sat. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Peter Gerardi & Stephen Donet, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. Every Wed. from 9-2 a.m., dancing to Stan Rubin's Swing Era Big Band. AE, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial new cabaret-restaurant with a richly spiced revue *Paris in New York*, featuring gorgeous showgirls, exotic production numbers, and specialty acts. Nightly at 9:30 & 11:30. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with carabet. 9/21, Ed Dixon. 9/22-25 at 11, Herb & Potato. 9/24, 25 at 8:30, Those Gennaro Sisters. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "*A Night at the Movies*" with the Dance Dimension, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

DARVISH—23 W. 8th St., 475-1600. Middle Eastern restaurant with two floor shows featuring singers and bellydancers, plus dancing, every night but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 9/21-25, singer Nan Mason with Brian Lasser. AE, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. 9/22-25, singer-comedienne Shelle Ackerman. Nightly at 10:30, Fri. & Sat. at 11:30. AE, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 9/22-10/2, Karen Black. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, "*Live from Altoona. . .*" a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Every Tues.-Sun. at 9, Fri. & Sat. at 9 and midnight, "*Forbidden Broadway*", a musical comedy satire. 9/22, Frank Fontana. 9/23, Tina Johnson. Shows at 11:30. AE, CB, DC, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's "*Broadway Follies*" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Caliente with Jina Jaina and Aris San Quartet, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** "*That's Entertainment*" a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** 9/21-10/9, pianist Peter Nero, Tues.-Sat., 9:45 & 11:45. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Tues.-Sat. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Janina Serden. **Sybils:** 9/21-10/23, Carleton T. Jones with the John Pizzarelli Quartet, Tues.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. Janina Serden plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Cabaret-show lounge, thru 10/2, Billy Fellows returns, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** 9/20-10/23, Steve Allen in *Seymour Glick Is Alive But Sick* with Erick Devine, Barbara Herman, Stephen Pender and Julie Sheppard. **Grill:** Thru 10/8, pianist-singer Kathleen Landis, Mon.-Fri. from 9-1 a.m. **Astor's:** Pianist Tommy Furtado, Mon.-Sat. 5:30-8:30. Disco from 8:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer-pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Marcie Stein and Jimmy Hosbein. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Ellis Larkins returns, Mon.-Fri., 9-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 9/20, Drinda La Lumia, Island Swing. 9/21, 28, Lisa Barnett; Randa McNamara. 9/22, Jeannie Rule. 9/23, Borneman & Greenhouse. 9/24, Nancy La Mott. 9/25, Tim Briggs; Teri Lynn Paul. 9/26, Elise Jamison. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 9/21-25, 28-10/2, Ralph Sutton. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. 9/20-10/2, pianist Hal Schaefer Mon.-Sat. from 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Mickey Havens in the lounge Tues.-Sat. from 7. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues. Andy Cahill. Wed.-Sun. Houston Allred. AE, DC, MC, V.

THE PRIORY—224 E. 53rd St., 753-1090. Pianist-singer Don Tabor, Mon.-Fri. from 8. AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant with singer-pianist Danny Lanning playing Wed.-Sat. from 7:30-midnight. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Dan Riddle at the piano, Wed.-Thurs. 8:30-12:30. Singer-pianist Richard Kaplan, Fri.-Sat. 8:30-12:30. AE, DC, MC, V.

MINUTES FROM LINCOLN CENTER
PEKING DUCK HOUSE WEST
Try the speciality of the house, Peking Duck. Advance orders not necessary. Serves 3 to 4 people for $24.
199 AMSTERDAM AVENUE
Cor. 69th St. West of Broadway in the Dorchester Towers 799-5457
Visit our other (2) locations
Chinatown: Peking Duck House, 22 Mott St.
East Side: Beijing Duck House, 144 E. 52nd St. off Lexington Ave.
Lunch at Noon/Open Mon.-Thurs. till 11 p.m./Fri. & Sat. till 12 a.m./Sun. till 11 p.m./American Express

DANCING AT DUSK
Starting at 6 P.M.
Cocktails, 4:30 pm-8 pm.
Complimentary Buffet,
Monday-Friday 5 pm-7 pm.
Barbizon Plaza
LIBRARY
6th Ave between 58th & 59th Sts Tel 247-7000

A Culinary Exploration
VARIATIONS
Luncheon served Tuesday to Sunday
Cocktails & Dinner
served Monday to Sunday
Romantic Piano & Songs by JORGE RIOS
In Chelsea-358 W.23 St.NYC-Res:691-1559

Dish of Salt
CANTONESE CUISINE IN THE THEATER DISTRICT
133 WEST 47TH STREET (BETWEEN 6TH AND 7TH AVENUES)
RESERVATIONS: 921-4242

MALAGA
SPANISH CUISINE
★ ★ N.Y. Times
CREDIT CARDS
LUNCH • DINNER • COCKTAILS
406 E. 73 (1st Ave.)
737-7659; 650-0605

Since 1937
MINETTA TAVERN
FINE ITALIAN CUISINE
LUNCH
DINNER
COCKTAILS
All credit cards honored
Reservations 475 • 3850
113 MacDougal Street, In the Village

"An elegant restaurant offering delicious French cuisine"
CUE MAGAZINE
Les Pleiades
Luncheon / Cocktails / Dinner
20 East 76th St. Res: 535-7230

Café Carlyle
Presents
PETER NERO
Tues. thru Sat.
10 P.M. and Midnight shows
Cover per show—$15 per person
No minimum
Supper from 6 P.M. to 1 A.M.

Bemelmans Bar
Barbara Carroll
Mon. thru Sat.
From 9 P.M. Cover $4.50 p.p.
HOTEL CARLYLE
Madison Ave. at 76 Street • Tel. 744-1600

IN THE 1891 LANDMARK BUILDING
OPEN 11:30 AM -4:00 AM
Capsouto Frères
BISTRO RESTAURANT
451 WASHINGTON ST. N.Y.C.
1Block South of Canal St.
1 Block East of the Westside Hwy 966-4900

ISLE of CAPRI
Authentic Northern & Southern Italian Cuisine
Luncheon • Cocktails • Dinner
61st St. & Third Ave. • PL 8-1828

Tour in first class
CREDIT CARDS ACCEPTED
247-7572
249-8400
BERMUDA CHAUFFEURED LIMOUSINE SERVICE
FOR ANY TIME, MOOD, OR PLACE

A stunning new restaurant is now open.
PARK PLACE
It's the place to be
Open all Summer.
Monday through Friday lunch & dinner.
Saturday, dinner only. Fine continental cuisine.
At the piano Ed Johnson.
39 East 58th Street, 750-9700

RADIO HIGHLIGHTS

Wed., Sept. 22

3:00/WNCN—Ravel: Scottish Song (Wilson, Allen, String Orch).
WNYC—Schoenberg: Transfigured Night.
4:00/WNCN—Albeniz: Iberia (Ansermet)
6:00/WNCN—Mozart: Clarinet Qnt in A (Berlin Philharmonic Soloists).
6:30/WNYC—Bloch: Schelomo, Rhapsody for Cello & Orch (Janigro).
7:00/WNCN—Tchaikovsky: Serenade melancolique in b-flat, Op. 26 (Accardo/Davis).
8:00/WNYC—Verdi: I Vespri Siciliani: L'autonno, ballet music (Almeida).
8:06/WQXR-AM/FM—Tchaikovsky: Variations on a Rococo Theme.
9:00/WNCN—Beethoven: Violin & Piano Sonata #1 in D, Op. 12, #1 (Szigeti, Arrau).
10:00/WNCN—Rachmaninov: Rhapsody on a Theme of Paganini (Weyenberg/Ancerl).
11:00/WNYC—Ravel: Berceuse sur le nom de Gabriel Faure (Kantorow, Rouvier).

Thu., Sept. 23

3:00/WNCN—Vaughan Williams: Sym #6 in e (Previn).
WNYC—Steve Reich, composer.
5:00/WNCN—Debussy: Ballades de Francois Villon (Fischer-Dieskau/Barenboim.
5:06/WQXR-AM/FM—Bach: Cantata #140: Chorale, "And Glory Now to Thee Be Given."
6:00/WNCN—Telemann: Oboe d'amore Cto in A (Clement/Redel).
6:30/WNYC—Ives: Song for Harvest Season; Chromatimelodtune (DeGaetani, American Brass Qnt).
7:00/WNCN—F. Couperin: Pieces de Clavecin: Ordre #26 (Marlowe).
8:00/WNYC—Mussorgsky: Khovanshchina: Prelude (Mackerras).
8:06/WQXR-AM/FM—Bach: Brandenburg Cto #5 in D.
10:00/WNCN—Ysaye: Fantaisie, Op. 32 (Stroubek, Hala).
11:00/WNCN—Rachmaninov: Piano Trio #2 in d, Op. 9 "Elegica" (Leningrad State Philharmonic Trio).

Fri., Sept. 24

3:00/WNCN—Barber: Medea Suite, Op. 23 (Barber).
WNYC—An Afternoon With **Glenn Gould,** pianist & composer, on his 50th birthday.
4:00/WNCN—Dvorak: Qt in F, Op. 96 "American" (Prague String Qt).
5:06/WQXR-AM/FM—Paganini: Violin & Guitar Sonata in D, Op. 3.
6:00/WNCN—Delibes: Sylvia: Prelude to Act I (Bonynge).
6:30/WNYC—Exploring Opera: Most of Mascagni.
7:00/WNCN—Gould: Qt, Op. 1 (Symphonia Qt).
7:30/WNYC—Bellini: Norma (Sutherland, Horne, Richards, Mauro, Flagello, Hensel/Bonynge).
8:00/WNCN—D. Scarlatti: Sonata in g (Ross).
8:06/WQXR-AM/FM—Schubert: Sym #2 in B-Flat.
9:00/WNCN—Mouret: Rondo (Canadian Brass).
9:06/WQXR-AM/FM—Brahms: Qnt in G (Appel, Manhattan String Qt).
11:00/WNCN—Mozart: Variations on La Bergere Celimene (Szeryng,Haebler).

Sat., Sept. 25

10:00 a.m./WNCN—Berwald: Sym #6 in E-Flat (Ehrling).
WNYC—Geza Anda, pianist.
10:06 a.m./WQXR-AM/FM—Debussy: Estampes: Soiree dans Grenade.
11:00 a.m./WNCN—Respighi: Church Windows (Ormandy).
12:06/WQXR-AM/FM—Chausson: Poem of Love and the Sea: La fleur des eaux.
1:00/WNCN—Verdi: Opera preludes & arias (Milnes/Akiyama, Comissiona).
WNYC—1982 International American Music Competition. Live from Carnegie Hall.
2:06/WQXR-AM/FM—Puccini: Il Tabarro; Suor Angelica; Gianni Schicchi.
3:00/WNCN—Schumann: Qt in F, Op. 41, #2 (Quartetto Italiano).
4:00/WNCN—R. Strauss: Horn Cto #1 in E-Flat, Op. 11 (Tuckwell/Kertesz).
5:00/WNCN—Tchaikovsky: Swan Lake, Op. 20: Highlights (Bernstein).
5:06/WQXR-AM/FM—Lanchbery: Peter Rabbit & Tales of Beatrix Potter: The Tale of Two Bad Mice.
6:00/WNCN—Shostakovich: Concertino for 2 Pianos, Op. 94 (M. Shostakovich, D. Shostakovich).
6:30/WQXR-AM/FM—Hummel: Trio for 2 Violas & Cello in G.
7:00/WNCN—Glazounov: Valse de Concert #1, Op. 47 (Svetlanov).
8:06/WQXR-AM/FM—Beethoven: Qt #16 in F, Op. 135.
9:00/WNCN—Berlioz: Nuits d'ete, Op. 7 (Steber/Mitropoulos).
9:06/WQXR-AM/FM—Janacek: Festival Mass (Robinson, White, Riegel, Cheek/Masur).
11:00/WNCN—Bartok: Violin & Piano Sonata #2 (Szigeti, Bartok).

Sun., Sept. 26

10:00 a.m./WNCN—Debussy: Clair de lune (Almeida).
WNYC—Bernard Haitink & the Concertgebouw Orch of Amsterdam.
10:06 a.m./WQXR-AM/FM—Weber: Sym #1 in C.
11:00 a.m./WNCN—Rubin: Sym #8 (Otvos).
1:00/WNCN—Stravinsky: Sym of Psalms; Oedipus Rex (Freni/Foss).
1:06/WQXR-AM/FM—Dvorak: Sym #8 in G (Beecham).
2:06/WQXR-AM/FM—The Vocal & Orchestral Respighi.
3:00/WNCN—Bach: WTC, Book 2: Prelude & Fugue #6 in d (Gould).
3:06/WQXR-AM/FM—Vivaldi: Piccolo & Orch Cto in a (Kaufman/Mehta).
4:00/WNCN—Fayrfax: Thatt was my woo; I love, loved (Rooley).
5:00/WNCN—Hindemith: Harmony of the World Sym (Mravinsky).
5:06/WQXR-AM/FM—Maxim Shostakovich, pianist, conductor.
6:00/WNCN—Gershwin: Jasbo Brown Blues (Werner); Piano Cto in F (Entremont/Ormandy).
WNYC—Shostakovich: Trio in e (Harada, Rosen, Thibaudet, Emerson String Qt).
7:00/WNCN—Gluck: Orpheo et Eurydice (Danco, Alarie, Simoneau/Rosbaud).
7:06/WQXR-AM/FM—Debussy: Violin & Piano Sonata in g.
8:00/WNYC—Works for Chorus & Orch by **Satie, Faure, Vaughan Williams, Borodin, Walton** (Timberlake/Slatkin).
8:06/WQXR-AM/FM—Charpentier: Louise.
10:00/WNYC—Mozart: Bassoon & Cello Sonata in B-Flat (Martin, F Cohen, L. Cohen, Clevenger, Kang, Phillips, Ohyama, Walther, Langham, Rosen, Neher, Schub, Udow).

Mon., Sept. 27

3:00/WNCN—Telemann: Cto for 2 Flutes in e (Tanguy, Felmlee, Heidelberg Chamber Orch).
WNYC—Wolpe: Piece for Trumpet & 7 Instruments (Harkins/Rands).
4:00/WNCN—Chopin: Piano Works (Zimmerman).
5:06/WQXR-AM/FM—Scarlatti: Sonata in D.
6:00/WNCN—Dohnanyi: Cello & Piano Sonata in B-Flat, Op. 8 (Grossman, Walsh).
6:30/WNYC—Porter: You Do Something to Me (Leaf).
7:00/WNCN—Scott: Danse Negre (Ve-bit).
8:00/WNYC—Delius: Brigg Fair (Beecham).
8:06/WQXR-AM/FM—Nielsen: Sym #5, Op. 40.
9:00/WNCN—Hovhaness: Hercules, Op. 56, #4 (Blegen, Gniewek, Katz). Recorded at the 92nd St. YM-YWHA.
9:06/WQXR-AM/FM—Beethoven: Sym #4 in B-Flat (Silverstein/Ormandy).
11:00/WNCN—Holborne: Brass Works (Empire Brass Qnt).

Tue., Sept. 28

3:00/WNCN—Handel: Oboe Works (Lord/Marriner).
WNYC—Jarvinen: Vote of Confidence (Antenna Repairmen).
5:00/WNCN—Foster: There Are Plenty of Fish in the Sea (Guinn, Kalish).
5:06/WQXR-AM/FM—Vaughan Williams: English Folk Song Suite.
6:00/WNCN—Nielsen: Qt in g, Op. 13 (Copenhagen String Qt).
6:30/WNYC—Ellington: Braggin' in Brass (Duke Ellington Orch).
7:00/WNCN—Albeniz: Piano Works (Cortot).
8:00/WNCN—Purcell: Chacony for Strings in g (Hickox).
WNYC—Vivaldi: Flute Cto in g "La Notte" (Brueggen).
8:06/WQXR-AM/FM—Corelli: Cto Grosso in g, Op. 6.
9:00/WNCN—Bartok: Piano Cto #3 (Ashkenazy/de Waart).
9:06/WQXR-AM/FM—Falla: Nights in the Gardens of Spain.
11:00/WNYC—Glinka: Trio Pathetique in d for Clarinet, Bassoon & Piano (Lamneck, McCraw, Hrynkiv)

TELEVISION

Daytime, Sept. 22-24 and 27-28

❷ **WCBS** 212-975-4321
❹ **WNBC** 212-664-4444
❺ **WNEW** 212-535-1000
❼ **WABC** 212-887-7777
❾ **WOR** 212-764-7000
⓫ **WPIX** 212-949-1100
⓭ **WNET** 212-560-2000
㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-566-3112
Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓢ **SHOWTIME** 212-880-6600
Ⓝ **UPTOWN** 212-942-7200
Ⓦ **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Mon,Tue/Daybreak
❹ Today in New York
❺ New Zoo Review
❼ News
❾ Joe Franklin
⓫ Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Ⓗ Thu/Who Are the Debolts-and Where Did They Get 19 Kids?
Tue/**Movie:** The Kid From Not So Big

6:25
❼ Listen and Learn

6:30
❷ Captain Kangaroo
❹ Early Today
❺ Popeye
⓫ Magilla Gorilla
⓭ Wed-Fri,Tue/Captioned News
Ⓗ Wed/**Movie:** Journey to the Outer Limits
Fri/**Movie:** Cattle Annie and Little Britches
Mon/**Movie:** The Man Who Loved Bears
Ⓢ Wed/A Better Place
Tue/Fractured Flickers

7:00
❷ Morning
❹ Today
❺ World's Greatest Cartoon Show
❼ Good Morning America
❾ Jimmy Swaggart
⓫ Tom and Jerry
⓭ Nightly Business Report
Ⓗ Thu/Yesteryear. . .1969
Ⓢ Wed/Morning's at Seven
Thu/The Seven Wishes of a Rich Kid
Fri/**Movie:** Brian's Song
Tue/**Movie:** Moscow Does Not Believe in Tears

7:30
❾ Jim Bakker
⓫ Pink Panther
⓭ MacNeil/Lehrer Report
Ⓗ Wed/Race for the Pennant
Mon/**Movie:** The Looney, Looney, Looney Bugs Bunny Movie
Tue/**Movie:** Cattle Annie and Little Britches
Ⓢ Mon/Jonathan Winters

8:00
⓫ MGM Cartoon Festival
⓭ Wed-Fri/N.J. Nightly News
Mon/Inside Albany
Ⓗ Wed/**Movie:** The Pilot
Thu/**Movie:** Foul Play
Ⓢ Thu/**Movie:** Hangar 18
Mon/**Movie:** The Pinchcliffe Grand Prix

8:30
❺ Flintstones
❾ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
⓫ Josie and the Pussycats
⓭ Over Easy
Ⓗ Fri/Inside The NFL
Ⓢ Fri/The Cancer Confrontation

9:00
❷ Match Game
❹ Donahue
❺ Wed-Fri/Brady Bunch
Mon,Tue/I Love Lucy
❼ Richard Simmons
❾ Straight Talk
⓫ Flipper
⓭ Sesame Street
Ⓗ Mon/Teddy Pendergrass in Concert

9:30
❷ Jokers Wild
❺ Wed-Fri/My Three Sons
Mon,Tue/Dr. Ruth
❼ Good Morning New York
⓫ Gentle Ben
Ⓗ Fri/Talking Sex With Your Kids
Tue/Consumer Reports Presents
Ⓢ Wed,Fri,Mon/Aerobicize

10:00
❷ One Day at a Time
❹ Diff'rent Strokes
❺ Wed,Thu/Waltons
Fri,Mon,Tue/Tom Cottle
❾ Romper Room
⓫ Civic Programming
⓭ Instructional programming thru 4 p.m.
Ⓗ Wed/**Movie:** The Looney, Looney, Looney Bugs Bunny Movie
Thu/Teddy Pendergrass in Concert
Fri/**Movie:** Greased Lightning
Mon/**Movie:** The Pilot
Tue/**Movie:** Circle of Two
Ⓢ Wed/**Movie:** The Badlanders
Thu/**Movie:** Callaway Went Thataway
Fri/**Movie:** Action of the Tiger
Mon/**Movie:** Outrage
Tue/**Movie:** Key to the City

10:30
❷ Alice
❹ Wheel of Fortune
❺ Mon,Tue/Hour Magazine
❼ Think You Got Troubles?!
Ⓦ Wed/**Movie:** Little Lost Boy
Thu/**Movie:** Zoot Suit
Fri/**Movie:** Delusion
Mon/**Movie:** Where's Poppa?
Tue/**Movie:** Outrageous!

11:00
❷ Price Is Right
❹ Texas
❺ Wed-Fri/Hour Magazine
❼ Love Boat
❾ Tic Tac Dough
⓫ Odd Couple
Ⓗ Thu/**Movie:** The Cannonball Run

11:30
❾ In Search of
⓫ Candid Camera
Ⓗ Wed/Hepburn & Tracy

12 **NOON**
❷ Tattletales
❹ Doctors
❺ Wed-Fri/Midday
Mon,Tue/Waltons
❼ Family Feud
❾ News
⓫ Good Times
Ⓗ Fri/**Movie:** Rollercoaster
Mon/Who Are the Debolts-and Where Did They Get 19 Kids?
Ⓢ Wed/**Movie:** Little Darlings
Thu/**Movie:** The Blue Lagoon
Fri/**Movie:** The Hunter
Mon/**Movie:** Harry's War

12:30
❷ Young the Restless
❹ Search for Tomorrow
❼ Ryan's Hope
⓫ Inn Midday Edition
Ⓗ Wed/**Movie:** Headin' for Broadway

1:00
❹ Days of Our Lives
❺ Mon,Tue/Midday
❼ All My Children
❾ Wed/**Movie:** Gambit (1966). Shirley MacLaine, Michael Caine. Entertaining fluff about a plan to steal a priceless statue.
Thu/**Movie:** A Woman's World (1954). Fred MacMurray, June Allyson. All about the big, bad corporate world.
Fri/**Movie:** I'll Take Sweden (1965). Bob Hope, Tuesday Weld.
Mon/**Movie:** It's Always Fair Weather (1955). Gene Kelly, Dan Daily. A ten-year reunion on V-J Day for three G.I. buddies; eye-catching dancing, pleasant musical comedy.
Tue/**Movie:** Black Shield of Falworth (1954). Tony Curtis, Janet Leigh. Poorly done adventure story of knights in England.
⓫ 700 Club
Ⓗ Thu/**Movie:** Tulips
Mon/**Movie:** Greased Lightning
Tue/**Movie:** The Irishman

1:30
❷ As the World Turns
❺ Wed-Fri/Chico and The Man
❼ One Life to Live

2:00
❹ Another World
❺ Wed-Fri/Addams Family
Mon,Tue/News
⓫ Magic Garden
Ⓗ Wed/Consumer Reports Presents
Fri/Talking Sex. . .With Your Kids
Ⓢ Wed,Fri,Mon/Aerobicize
Thu/Laff-a-Thon

2:10
❺ Mon,Tue/Popeye & Friends

2:30
❷ Capitol
❺ Popeye
⓫ Krofft Superstars
Ⓗ Wed/**Movie:** Contract on Cherry Street
Thu/Video Jukebox
Fri/**Movie:** Looker
Ⓢ Wed,Fri/Jonathan Winters
Thu/Fractured Flickers
Mon/**Movie:** Mommie Dearest
Tue/Two Dangerous Ladies

3:00
❷ Guiding Light
❹ CHiPs
❺ World's Greatest Cartoon Show
❼ General Hospital
❾ Bonanza
⓫ Tom and Jerry
Ⓗ Thu/**Movie:** The Thirty-Nine Steps
Mon/**Movie:** Rollercoaster
Tue/**Movie:** Cattle Annie and Little Britches
Ⓢ Wed/A Better Place
Thu/Mark Twain Theatre
Fri/Strawberry Ice

3:30
Ⓢ Wed,Tue/**Movie:** My Champion

4:00
❷ Barnaby Jones
❹ Romance Theatre
❼ Edge of Night
❾ Soap World
Soap World
⓫ Scooby Doo
⓭ Sesame Street
Ⓗ Fri/Country Music, U.S.A.
Ⓢ Fri/Stoned

4:30
❹ More Real People
❺ What's Happening
❼ People's Court
Wed/**Movie:** Man Friday (1975). Peter O'Toole, Richard Roundtree. Updated *Robinson Crusoe* drama with racial tension.
Thu/**Movie:** Midnight Lace (1960). Doris Day, Rex Harrison. Mediocre murder mystery set in London.
Fri/**Movie:** Green Fire (1955). Grace Kelly, Stewart Granger. Predictable adventure mining for emeralds in South Africa.
Mon/**Movie:** The Relative Solution (1971). Burt Reynolds, Richard Anderson. A detective goes after killers.
Tue/**Movie:** Castle Keep (1969). Burt Lancaster, Peter Falk. WW2 action story about a castle filled with art.
⓫ Pink Panther

5:00
❷ ❹ ❼ News
❺ Wed-Fri/Wonder Woman
Mon,Tue/Charlie's Angels
⓫ Little House on the Prairie
⓭ Mister Rogers' Neighborhood
Ⓗ Wed/**Movie:** The Man Who Loved Bears
Thu/**Movie:** The Kid From Not So Big
Fri/**Movie:** Black Beauty
Mon/**Movie:** The Looney Looney, Looney Bugs Bunny Movie
Tue/Consumer Reports Presents
Ⓢ Thu/**Movie:** North by Northwest
Fri/**Movie:** Harry's War
Mon/**Movie:** The Pinchcliffe Grand Prix

5:30
⓭ Electric Company
Ⓗ Tue/**Movie:** The Kid From Not So Big
Ⓢ Wed/Morning's at Seven
Tue/**Movie:** North by Northwest

Evening, Sept. 22-24 and 27-28

Wed., Sept. 22

6:00
❷ ❹ ❼ News
❺ Charlie's Angels
❾ Buck Rogers
⓫ Laverne & Shirley
⓭ 3-2-1 Contact
㉑ Here's to Your Health
㉛ Brooklyn College Presents
Ⓗ **Movie:** Journey to the Outer Limits

6:30
❼ News
⓫ Barney Miller
⓭ N.J. Nightly News
㉑ Magic of Oil Painting
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Soap
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ New Voice
Ⓗ Race for the Pennant

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ People's Court
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer
㉑ Inside Business Today
㉛ Up and Coming

8:00
❷ Seven Brides for Seven Brothers
❹ Real People
❺ PM Magazine
❼ To be announced
❾ **Movie:** A Hole in the Head (1959). Frank Sinatra, Edward G. Robinson. Below par Frank Capra family drama.
⓫ **Movie:** Giant (1956). Elizabeth Taylor, James Dean. Epic drama of

Texas ranchers; Dean died during the filming. Part I.
13 Nova
21 All Creatures Great and Small
31 Mr. Jazz: A Portrait of Billy Taylor
H Country Music, U.S.A.
N **Movie:** Up the Academy
S Bizarre
W Four Tops in Concert

8:30
5 Carol Burnett
S **Movie:** Heartbeeps

9:00
2 **TV Movie:** Maid in America (1981). Susan Clark, Alex Karras.
4 Family Ties
5 Merv Show
7 Fall Guy
13 South Bronx/Workin Progress
21 Alfred Hitchcock Presents
31 Humanities Through the Arts
H **Movie:** Endless Love
W **Boxing:** Canizalez vs. Torregosa

9:30
4 Love, Sidney
21 Doctor in the House

10:00
4 Quincy
5 11 News
7 Dynasty
13 Paper Chase
21 To the Manor Born
31 Japan: Living/ Changing Tradition
N **Movie:** Handle With Care
S **Movie:** Strange Behavior

10:30
9 Meet the Mayors
11 Metropolitan Report
21 Butterflies
31 It's Everybody's Business

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 Dick Cavett
21 Inside Business Today
31 Focus on Society
H Not Necessarily the News
W **Movie:** Survivor

11:30
2 Archie Bunker's Place
4 Tonight
5 **Special:** The Last Word
7 Nightline
9 Hawaii Five-O
11 Saturday Night
13 Masterpiece Theatre: Testament of Youth
21 Captioned News
31 American Story
H **Movie:** The Pilot

11:45
S **Movie:** Little Darlings

12 **MIDNIGHT**
2 **Movie:** Mr. Billion (1977). Terence Hill, Valerie Perrine.
7 Love Boat
21 Latenight
N **Movie:** The Education of Sonny Carson

12:30
4 David Letterman
5 Rat Patrol
9 You Asked For It
11 Star Trek

1:00
5 Get Smart
9 Psychic Phenomena

1:10
7 **Movie:** The Day the Fish Came Out (1967). Tom Courtenay, Candice Bergen.
H **Movie:** Student Bodies

1:20
S **Movie:** Outland

1:30
4 11 News
5 Love American Style

2:00
5 **Movie:** Model for Murder (1959). Keith Andes, Hazel Court. An American in England gets involved with crime.
9 Joe Franklin
11 **Movie:** The Virgin and the Gypsy (1970). Joanna Shimkus, Honor Blackman. D.H. Lawrence's love story brought faithfully to the screen.

2:30
2 **Movie:** The Adventurers (1970). Candice Bergen, Ernest Borgnine.
4 Uncle Floyd

2:40
H **Movie:** Endless Love

3:00
4 Mary Tyler Moore
9 **Movie:** Hurry Up or I'll Be 30 (1974). Danny DeVito, John Lefkowitz.

3:10
7 News
S **Movie:** Heartbeeps

3:30
4 Here's Lucy

4:00
11 Best of Groucho

4:30
11 Abbott and Costello
S Bizarre

4:40
H **Movie:** the Looney, Looney, Looney Bugs Bunny Movie

5:00
11 Biography
S **Movie:** My Champion

5:30
9 Morning Stretch
11 Black Conversations

Thu., Sept. 23

6:00
2 4 7 News
5 Charlie's Angels
9 Buck Rogers
11 Laverne & Shirley
13 3-2-1 Contact
21 Here's to Your *Health*
31 N.Y.U. Broadcast Lab

6:30
11 Barney Miller
13 N.J. Nightly News
21 Magic of Oil Painting
31 *City Comment*
H Who Are the Debolts —and Where Did They Get 19 Kids?

6:45
31 News from City Hall

6:55
21 National Geographic

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Jeffersons
13 Nightly Business Report
31 Righteous Apples

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 So You Think You Got Troubles?!
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Last Chance Garage
31 Tony Brown's Journal
H Inside the NFL
S Aerobicize

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Joanie Loves Chachi
9 **Movie:** Conduct Unbecoming (1975). Michael York, Richard Attenborough.
11 **Movie:** Giant (1956). Elizabeth Taylor, James Dean. Part II (see Wed. 8 p.m.)
13 Fawlty Towers
21 Long Island Speak-Out
31 Blacks, Blues, Blacks
N **Movie:** If. . .
S **Movie:** Hangar 18
W **Movie:** Fort Apache, the Bronx

8:30
5 Healthbeat
7 **Football**
13 Sneak Previews
H **Movie:** Foul Play

9:00
2 Simon & Simon
4 Gimme a Break
5 Merv Show
13 **Movie:** The Blue Dahlia (1946). William Bendix, Alan Ladd, Veronica Lake.
21 Sneak Previews
31 Election '82: Results and Analysis

9:30
4 Teachers Only
21 This Old House

9:45
W **Movie:** Friday the 13th II

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
9 Apple Polishers
21 Soundstage Special: The Blasters
N **Movie:** Rock 'n' Roll High School
S Romance

10:30
9 Latin New York
11 Metropolitan Report
H Video Jukebox
S **Movie:** Blue Lagoon

10:40
13 Fast Forward

11:00
2 4 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
21 Last Chance Garage
H **Movie:** . . .*All the* Marbles

11:10
13 Dick Cavett

11:30
2 Quincy
4 Tonight
5 Mission: Impossible
7 News
9 Racing from Roosevelt
11 Saturday Night
21 Captioned News
W **Movie:** Emmanuelle in Bangkok

11:40
13 Paper Chase

12 **MIDNIGHT**
7 Nightline
9 Pitfall
21 *Latenight*
N **Movie:** Premonition

12:15
S **Movie:** Death Valley

12:30
4 David Letterman
5 Rat Patrol
7 **Movie:** Susan Slade (1961). Troy Donahue, Connie Stevens.
9 You Asked for It
11 Star Trek

12:40
2 McCloud

1:00
5 Get Smart
9 Psychic Phenomena
H **Movie:** Tulips

1:30
4 11 News
5 Love American Style

1:45
S **Movie:** Lunch Wagon

2:00
5 **Movie:** Birds of Prey (1972). David Janssen, Ralph Meeker.
9 Joe Franklin
11 **Movie:** The Ipcress File (1965). Michael Caine, Nigel Green. Exciting and well-acted British espionage drama.

2:16
2 **TV Movie:** Starsky and Hutch (1975). David Soul, Paul Michael Glaser.

2:25
7 News

2:35
H Inside the NFL

3:00
4 Uncle Floyd
9 **Movie:** Lost Flight (1969). Lloyd Bridges, Anne Francis. Survival of the fittest after a plane crash.

3:15
S **Movie:** Sweet Sugar

3:30
4 Mary Tyler Moore

3:35
H **Movie:** Looking for Mr. Goodbar

3:45
2 **Movie:** Death and the Maiden (1973). James Stewart, Bonnie Bedelia.

4:00
4 Here's Lucy
11 Best of Groucho

4:30
11 Abbott and Costello

5:00
11 Biography

5:15
S Mark Twain Theatre

5:30
9 *Morning Stretch*
11 Open Mind

5:55
H Video Jukebox

Fri., Sept. 24

6:00
2 4 News
5 Charlie's Angels
9 Buck Rogers
11 Barney Miller
13 3-2-1 Contact
21 Here's to Your Health
31 Are You Listening

6:30
11 Jeffersons
13 N.J. Nightly News
21 Magic of Oil Painting
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 Soap
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
H Inside the NFL
S The Cancer Confrontation

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 7 On Location
9 Benny Hill
11 **Baseball:** Yankees vs. Boston
13 MacNeil/Lehrer
21 Long Island Week in Review
31 Black Stream

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson
9 **Baseball:** Mets vs. Phila.
13 Washington Week in Review
21 National Geographic
31 I Remember Harlem
H **Movie:** Agency
N **Movie:** Melvin & Howard
S **Movie:** The Elephant Man
W **Movie:** Heartland

8:30
5 Carol Burnett
7 Making a Living
11 **Baseball:** Yankees vs. Milwaukee
13 Wall $treet Week

9:00
2 Bring 'Em Back Alive
4 **TV Movie:** The *Martian Chronicles* (1979). Rock Hudson, Gayle Hunnicut.
5 Merv Show
7 Greatest American Hero
13 Crisis to Crisis
21 **Movie:** Inspector General (1949). Danny Kaye, Walter Slezak.
31 Odyssey

9:30
H **Movie:** Harry's War

10:00
2 Dallas
5 11 News
7 Strike Force
13 Great Performances: Moliere
31 Masterpiece Theatre: Testament of Youth
N **Movie:** Without Anesthesia
W **Movie:** *Hometown* U.S.A.

10:05
S **Movie:** Brian's Song

10:30
9 Kiner's Korner

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 Dick Cavett
21 Long Island Week in Review
S Aerobicize

11:30
2 **TV Movie:** The World is Full of Married Men (1980). Anthony Franciosa, Carroll Baker.
4 Tonight
5 Mission: Impossible
7 Nightline
9 Hawaii Five-O
11 Saturday Night
13 **Movie:** The Blue Dahlia (see Thu, 9 p.m.).
21 Captioned News
H **Movie:** Which Way is Up?
S **Movie:** Mommie Dearest

11:45
W **Movie:** Immoral One

12 **MIDNIGHT**
7 Fridays
21 Latenight

12:15
N **Movie:** Fraternity Row

12:30
4 SCTV Network
5 America's Top Ten
9 You Asked For It
11 Star Trek

1:00
5 Love American Style
9 Psychic Phenomena
11 *Twilight Zone*

1:10
H **Movie:** Mommie Dearest

1:15
W **Movie:** Working Girls

1:28
2 **TV Movie:** The Little House on the Prairie (1974). Michael Landon, Melissa Gilbert.

1:30
5 **Movie:** It's a Gift (1934). W.C. Fields, Baby LeRoy. Extremely funny, classic Fields routines.
7 **Movie:** Modesty Blaise (1966). Dirk Bogarde, Monica Vitti.
11 News

1:40
S **Movie:** The Hunter

2:00
4 News
9 Joe Franklin
11 **Movie:** *Dodsworth* (1936). Walter Huston, Ruth Chatterton. Successful adaptation of Sinclair Lewis's novel about provincial Americans abroad.

3:00
4 Uncle Floyd
9 **Movie:** Deep Red (1976). David Hemmings, Daria Nicoldi. Occult horror.

3:20
S **Movie:** The Elephant Man

3:23
2 **Movie:** King of the Roaring 20's (1961). David Janssen, Mickey Rooney.
H **Movie:** The Nesting

3:30
4 Mary Tyler Moore

3:55
7 News

4:00
11 Best of Groucho

4:30
11 Abbott and Costello

5:00
11 Biography

5:10
H Country Music, U.S.A.

5:30
11 New York, New York
S Stoned

5:35
9 **Movie:** Conquest of Space (1955). Walter Brooke, Eric Fleming.

Mon., Sept. 27

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 3-2-1 Contact
21 Here's to Your Health
31 All About TV

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Magic of Oil Painting
31 City Comment
H Pardon Me For Living
S **Movie:** Brian's Song

6:45
31 News from City Hall

7:00
2 4 11 News
5 M*A*S*H
9 Soap
13 Nightly Business Report
21 Over Easy
31 Rebop
H Teddy Pendergrass in Concert

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Day of Disaster
9 Benny Hill
11 **Baseball:** Yankees vs. Boston
13 MacNeil/Lehrer
21 Tony Brown's Journal
31 Black Stream

8:00
2 Square Pegs
4 Little House on the Prairie
5 PM Magazine
7 That's Incredible
9 Persuaders
13 Great Performances: Staying On
21 Odyssey
31 Boley Oklahoma Alive and Well
H **Movie:** The Nesting
N **Movie:** Handle with Care
S **Movie:** Mommie Dearest
W **Movie:** Barbarella

8:30
2 Private Benjamin
5 Carol Burnett
31 Afro-American Perspectives

9:00
2 **TV Movie:** Drop-Out-Father (1981). Dick Van Dyke, Mariette Hartley.
4 **Movie:** On the Road Again (1980). Willie Nelson, Dyan Cannon.
5 Merv Show
7 **Football**
9 **Movie:** Bus Stop (1956). Marilyn Monroe, Arthur O'Connell. Monroe is memorable as a singer stranded at an Arizona bus stop.
21 Tonight Scandinavia
31 Hunter and the Hunted

9:30
13 Baltimore Symphony and Leon Fleisher in Concert

9:45
W **Movie:** Billy Jack

10:00
5 11 News
31 Mystery
H **Movie:** The Pilot
N **Movie:** I Hate Blondes

10:30
11 Metropolitan Report
21 The Taj Mahal
S **Movie:** Texas Lightning

11:00
2 4 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
21 Tony Brown's Journal

11:30
2 Trapper John, M.D.
4 Tonight
5 Starsky & Hutch
9 Hawaii Five-O
11 Saturday Night
13 Dick Cavett
21 Captioned News

11:40
H Teddy Pendergrass in Concert

12 MIDNIGHT
7 News
13 U.S. Chronicle
21 Latenight
N **Movie:** Melvin & Howard
W **Movie:** Outrageous!

12:05
S **Movie:** Brian's Song

12:30
4 David Letterman
5 Mission Impossible
7 Nightline
9 You Asked For It
11 Star Trek

12:40
2 Columbo
H **Movie:** Rollercoaster

1:00
5 Get Smart
7 **Movie:** Sergeant Deadhead (1965). Frankie Avalon, Deborah Walley.
9 Psychic Phenomena

1:20
S **Movie:** Sex Ray

1:30
4 News
5 Hogan's Heroes
11 News

2:00
5 Best of Midday
9 Joe Franklin
11 **Movie:** No Man Is an Island (1962). Jeffrey Hunter, Marshall Thompson.

2:15
2 **Movie:** The Missing are Deadly (1974). Ed Nelson, Leonard Nimoy

2:30
4 Mary Tyler Moore
S **Movie:** Harry's War

2:40
H **Movie:** Which Way is Up?

2:50
7 News

3:00
4 Mary Tyler Moore
5 Off the Set
9 **Movie:** The Racket (1951). Robert Mitchum, Lizabeth Scott. Decent action drama about racketeers.

3:30
4 Here's Lucy
5 Black News

3:44
2 **Movie:** A Tattered Web (1971). Lloyd Bridges, Broderick Crawford.

4:00
5 Love American Style
11 Best of Groucho

4:10
S **Movie:** Texas Lightning

4:15
H **Movie:** Agency

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
11 Focus: New Jersey

5:45
S The Seven Wishes of a Rich Kid

Tue., Sept. 28

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Mork & Mindy
13 3-2-1 Contact
21 Here's to Your Health
31 Women: NY Edition

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
21 Magic of Oil Painting
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 Soap
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
H Talking Sex. . .With Your Kids

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Here's Richard
9 Benny Hill
11 **Baseball:** Yankees vs. Cleveland
13 MacNeil/Lehrer
21 Profile: Long Island
31 Comments
H Race for the Pennant
W **Baseball:** Mets vs. Pittsburgh

8:00
2 Bring 'Em Back Alive
4 Father Murphy
5 PM Magazine
7 Happy Days
9 **Movie:** The War Lover (1962). Steve McQueen, Robert Wagner.
13 National Geographic
21 Hard Choices
31 With Ossie and Ruby
H **Movie:** Student Bodies
N **Movie:** The Education of Sonny Carson
S **Movie:** The Hunter

8:30
5 Carol Burnett
7 Laverne & Shirley
31 Tony Brown's Journal

9:00
2 **TV Movie:** The Shadow Riders (1982). Tom Selleck, Sam Elliott.
4 **Movie:** Seems Like Old Times (1980). Goldie Hawn, Chevy Chase, Charles Grodin.
5 Merv Show
7 Three's Company
13 Mystery!
21 Masterpiece Theatre: Testament of Youth
31 Humanities Through the Arts

9:30
7 9 to 5
31 Understanding Human Behavior
H **Movie:**. . .All the Marbles

10:00
5 11 News
7 Hart to Hart
9 Newark and Reality
13 Odyssey
21 Crisis to Crisis
31 Japan: Living/Changing Tradition
N **Movie:** Up the Academy
S Romance
W **Movie:** Mommie Dearest

10:30
9 Apple Polishers
11 Metropolitan Report
31 It's Everybody's Business
S Morning's at Seven

11:00
2 4 7 News
5 M*A*S*H
9 Madame's Place
11 Entertainment Tonight
13 Dick Cavett
21 Profile: Long Island
31 Focus on Society

11:30
2 Quincy
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
13 **Movie:** The Light That Failed (1939). Ronald Colman, Ida Lupino, Walter Huston.
21 Captioned News
31 American Story
H Race for the Pennant

12 MIDNIGHT
7 Fantasy Island
9 Pitfall
21 Latenight
H **Movie:** Cattle Annie and Little Britches
N **Movie:** Fraternity Row

12:15
W **Movie:** Naughty Wives

12:30
4 David Letterman
5 Mission: Impossible
9 You Asked For It
11 Star Trek

12:40
2 McMillan and Wife

12:45
S **Movie:** Moscow Does Not Believe in Tears

1:00
9 Christian Children's Fund

1:10
7 **Movie:** My Six Loves (1963). Debbie Reynolds, Cliff Robertson.

1:30
4 11 News
5 Love American Style

1:40
H **Movie:** Circle of Two

2:00
5 **Movie:** Encounter With the Unknown (1975). Documentary of supernatural events.
9 Joe Franklin
11 **Movie:** The Thrill of It All (1963). Doris Day, James Garner.

2:13
2 **Movie:** And No One Could Save Her (1972). Lee Remick, Milo O'Shea.

2:30
4 Uncle Floyd

3:00
4 Mary Tyler Moore
9 **Movie:** The Spider and the Fly (1952). Erice Portman, Guy Rolfe.

3:10
7 News
S **Movie:** The Hunter

3:20
H **Movie:**. . .All the Marbles

3:30
4 Here's Lucy

3:42
2 **Movie:** Houston, We've Got a Problem (1974). Robert Culp, Clu Gulager, Sandra Dee.

4:00
4 News
11 Best of Groucho

4:30
11 Abbott and Costello

5:00
11 Biography
S **Movie:** My Champion

5:15
H Country Music, U.S.A.

5:30
11 Suburban Closeup

Weekend, Sept. 25-26

Sat., Sept. 25

6:00
5 Patterns For Living
11 Barbapapa

6:30
2 Summer Semester
4 Agriculture, U.S.A.
5 Insight
7 News
11 Hot Fudge
H **Movie:** The Looney, Looney, Looney Bugs Bunny Movie

7:00
2 Captain Kangaroo
4 To be announced
5 World Tomorrow
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street
S **Movie:** Young and Free

7:30
4 Villa Alegre
5 Fantastic Four
7 Wildlife Adventure
9 Growing years
11 MGM Cartoons

8:00
2 Speed Buggy
4 Flintstones
5 Bullwinkle
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
H **Movie:** Circle of Two

8:30
2 Sylvester & Tweety
4 Shirt Tales
5 **Movie:** Loose in London (1953). The Bowery Boys. The Boys go to London.
7 Pac Man
9 Apple Polishers
11 Robin Hood
31 Villa Alegre
S **Movie:** Callaway That Thataway

9:00
4 Smurfs
9 Nine on N.J.
11 Big Blue Marble
13 Mister Rogers
21 Focus on Society
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
5 **Movie:** Phantom of the Rue Morgue (1954). Karl Malden, Patricia Medina.
9 Davey and Goliath

Lino's
Northern Italian Cuisine
Including: Steaks, Chops & Seafood
Lunch • Dinner • Cocktail Lounge • Banquets
147 W. 36th St. (Bet. B'way & 7th Ave.)
Tel: 695-6444

THE ART OF DINING AT THE CELLAR
Cheese Cellar®
RESTAURANT & BAR
125 E. 54th Street. 758-6565

FINEST KOREAN CUISINE
YOUNG BIN KWAN
GRILLED AT YOUR TABLE
Genghis Khan Beef
Piano Bar & Slide Show
luncheon, cocktails, dinner
10 East 38th Street 683-9031

Open 7 Days
Noon – 11PM
Banquet Facilities (200)
EASTERN EUROPEAN HOME COOKING
Stuffed Cabbage
Pierogis -Blintzes
Home Made Chalah Bread
The Ukrainian RESTAURANT & CATERERS
140 2nd Ave. (8th & 9th Sts.) 533-6765

AMERICAS OLDEST RUSSIAN RESTAURANT
RUSSIAN BEAR
Russian Gypsy Orchestra
Lunch·Dinner·Supper·Bar
139 E.56th St. • 355-9080
Major Credit Cards
Titania Tarwid Mgr.

Le Chambertin
FRENCH CUISINE
Lunch • Cocktails • Dinner • Party Facilities.
A La Carte After Theatre — Moderate Prices
An elegant French restaurant
in the heart of the theatre district
348 W 46 St Am X, MC 757-2154

You haven't been around if you haven't heard of
Jimmy Weston's
Lunch · Cocktails · Dinner · Late Supper
131 East 54th St. · Res: 838-8384

TELEVISION

⓫ Herald of Truth
⓭ Electric Company
㉛ Mundo Real

10:00
❼ Mork and Mindy
❾ Dr. Who
⓫ Old Time Gospel Hour
⓭ Nova
㉑ It's Everybody's Business
㉛ Sonrisas
Ⓗ Inside the NFL
Ⓢ **Movie:** Looker

10:30
❷ Gilligan's Planet
❹ Gary Coleman
㉛ Que Pasa U.S.A.?

11:00
❷ Pandamonium
❹ Incredible Hulk and the Amazing Spider Man
❺ Soul Train
❼ Scooby & Scrappy Doo
❾ All Star Wrestling
⓫ Hee Haw
⓭ Understanding Human Behavior
㉑ American Story
㉛ Humanities Through the Arts
Ⓗ **Movie:** Lion of the Desert

11:30
❷ Meatballs & Spaghetti
⓭ Understanding Human Behavior

12 NOON
❷ Popeye and Olive
❹ Jetsons
❺ America's Top Ten
❼ NCAA Football
❾ Hardy Boys
⓫ Entertainment This Week
⓭ Vic Braden's Tennis for the Future
㉑ Square Foot Gardening
㉛ Understanding Human Behavior
Ⓢ **Movie:** Heartbeeps

12:30
❷ New Fat Albert
❹ Flash Gordon
❺ Portrait of a Legend
⓭ This Old House
㉑ Old Houseworks

1:00
❷ Black Star
❹ Baseball: An Inside Look
❺ Get Smart
❾ Pitfall
⓫ At The Movies
⓭ Last Chance Garage
㉑ Victory Garden
㉛ Japan: Living/ Changing Tradition
Ⓦ **Movie:** Introducing Janet

1:15
❹ **Baseball**

1:30
❷ Children's Film Festival
❺ Brady Bunch
❾ **Baseball:** Mets vs. Phila.
⓫ The Prince and the Pauper
⓭ Prescate
㉑ Long Island Week in Review
Ⓢ Laff-a-Thon

2:00
❷ Kidsworld
❺ Big Valley
⓫ **Baseball:** Yankees vs. Boston
⓭ **Tennis:** Lipton World of Doubles Championships
㉑ Long Island Speak-Out
㉛ It's Everybody's Business
Ⓗ Hepburn & Tracy
Ⓢ **Movie:** Tribute to a Bad Man
Ⓦ **Movie:** Moscow Doesn't Believe in Tears

3:00
❷ Public Hearing
❺ **Movie:** The Four Invincible (1982). Hon Kwok Tsai, Ku Feng.
㉑ Sports America
㉛ Focus on Society
Ⓗ **Movie:** The Pilot

3:30
❷ NCAA Today

3:45
❷ **Football**
❼ USA vs. The World in Amateur Boxing: U.S.A. vs. South America

4:00
❹ Caesar's Palace Grand Prix
㉑ Supersoccer
㉛ *American Story*
Ⓢ **Movie:** Moscow Does Not Believe in Tears

4:10
❾ Kiner's Kooner

4:30
❾ Bullseye
⓫ Tales of the Unexpected
Ⓦ **Movie:** Little Boy Lost

5:00
❺ Mission: Impossible
❼ Wide World of Sports
❾ Outer Limits
⓫ White Shadow
⓭ America's Black Forum
㉑ Wall Street Week
㉛ Hard Choices
Ⓗ Consumer Reports Presents

5:30
⓭ Open Mind
㉑ This Old House
Ⓗ **Movie:** The Thirty-Nine Steps

6:00
❹ News
❺ Starsky & Hutch
❾ Racing from Belmont
⓫ Star Trek
⓭ New Jersey Show
㉑ Sneak Previews
㉛ Searchings

6:30
❹ News
❾ In Search of
㉑ Guitar With Frederick Noad
㉛ E.T.E.S.
Ⓢ **Movie:** Heartbeeps
Ⓦ **Movie:** Heart to Heart

7:00
❷ ❼ News
❹ Prime of Your Life
❺ Welcome Back, Kotter
❾ The Saint
⓫ Dance Fever
⓭ Inside Albany
㉑ Lawmakers
㉛ Righteous Apples

7:30
❷ 2 on the Town
❹ Glen Campbell Music Show
❺ All in the Family
❼ Insight Special
⓫ Solid Gold
⓭ Lawmakers
㉑ Inside Albany
㉛ Up and Coming
Ⓗ **Movie:** The Looney, Looney, Looney Bugs Bunny Movie

8:00
❷ Walt Disney
❹ Diff'rent Strokes
❺ **Movie:** Topper (1937). Cary Grant, Constance Bennett. Great comedy of mischievous ghosts.
❼ T.J. Hooker
❾ **Movie:** 10,000 Bedrooms (1957). Dean Martin, Anna Maria Alberghetti.
⓭ War and Peace
㉑ Hard Choices
㉛ I Remember Harlem
Ⓝ **Movie:** Passe Ton Bac D'Abord
Ⓢ Marvin Hamlisch

8:30
❹ Silver Spoons
⓫ **Special:** Princess. A portrait of Diana, Princess of Wales.
Ⓦ Four Tops in Concert

9:00
❷ **Movie:** Revenge of the Pink Panther (1978). Peter Sellers, Herbert Lom.
❹ **TV Movie:** *The Facts of Life Go to Paris* (1982). Charlotte Rae, Lisa Whelchel.
❼ Love Boat
⓭ Evening at Pops
㉑ Great Performances: Bruckner - Symphony No. 9
㉛ N.Y.U. Broadcast Lab
Ⓗ Rich Little
Ⓢ **Movie:** Looker

9:30
⓫ Odd Couple
Ⓦ **Movie:** Mommie Dearest

10:00
❼ Fantasy Island
❾ N.Y. Report
⓫ News
⓭ **Movie:** The Light That Failed (see Tue, 11:30 p.m.).
Ⓝ **Movie:** Loulou
㉛ Crisis to Crisis

10:15
Ⓗ **Movie:** Lion of the Desert

10:30
❺ Black News
❾ Nine on New Jersey
⓫ Focus: New Jersey

11:00
❷ ❹ ❼ News
❺ A Streetcar Named Desire (1951). Marlon Brando, Vivien Leigh. Elia Kazan's adaptation of Tennessee Williams's excellent melodrama, with outstanding performances.
❾ Paul Hogan
⓫ Laugh Trax
Ⓢ Bizarre

11:15
❼ News

11:30
❹ Saturday Night Live
❾ Harness Racing From Roosevelt
Ⓢ **Movie:** Strange Behavior

11:40
⓭ Mystery!

11:45
❷ Sportspeople
❼ **Movie:** Klute (1976). Jane Fonda, Donald Sutherland.
Ⓦ **Movie:** Twice a Woman

12 MIDNIGHT
❷ **Movie:** The Great Waldo Pepper (1975). Robert Redford, Margot Kidder.
❾ Championship Wrestling
⓫ Best of the Midnight Special
Ⓝ **Movie:** Over the Edge

12:40
⓭ Faulty Towers

1:00
❹ Uncle Floyd
❾ ***Movie:*** *Exorcism at Midnight* (1975). Richard Coleman.
⓫ Twilight Zone

1:05
Ⓗ **Movie:** Student Bodies

1:15
Ⓢ **Movie:** All the Marbles

1:25
❺ **Movie:** Caravan to Vaccares (1974). Charlotte Rampling, David Birney.

1:30
⓫ News
Ⓦ **Movie:** Newsfront

1:55
❼ **Movie:** The Girls of Huntington House (1973). Sissy Spacek, William Windom.

2:00
❹ Rock Concert
⓫ Solid Gold
Ⓦ **Movie:** Friday the 13th II

2:18
❷ **Movie:** Shoot Out (1971). Gregory Peck, Pat Quinn.

2:35
Ⓗ **Movie:** Circle of Two

2:48
❷ News

3:00
❹ Mary Tyler Moore
❾ **Movie:** Malaya (1950). Spencer Tracy, James Stewart. WW2 intrigue about smuggling rubber out of Japanese-held Malaya.
⓫ **Movie:** The Furies (1950). Barbara Stanwyck, Walter Huston.

3:10
Ⓢ Marvin Hamlisch

3:25
❼ News

3:30
❹ Mary Tyler Moore

4:00
❹ Here's Lucy

4:07
❷ **Movie:** Star Spangled Girl (1971). Sandy Duncan, Tony Roberts.

4:15
Ⓗ **Movie:** The Thirty-Nine Steps
Ⓢ Bizarre

4:30
⓫ Abbott and Costello

5:00
⓫ Best of Groucho
Ⓢ **Movie:** Moscow Does Not Believe in Tears

5:30
❾ New Age: A Focus on the Older American
⓫ Biography

Sun., Sept. 26

6:00
❾ Straight Talk
⓫ I Dream of Jeannie
🅗 **Movie:** Headin' for Broadway

6:30
❷ Mr. Moon's Magic Circus
❹ Sermonette
❺ Time for Timothy
❼ News
⓫ Christopher Closeup

6:45
⓫ Davey and Goliath

7:00
❷ Mighty Mouse/ Heckle & Jeckle
❹ Agriculture U.S.A.
❺ Kenneth Copeland
❼ Faith for Today
❾ Church Growth International
⓫ Robert H. Schuller
⓭ Sesame Street

7:30
❷ Drak Pack
❹ Twice a Woman
❼ This Is The Life
❾ Growing Years
🅗 **Movie:** Harry's War
🅢 Showtime's Hollywood

8:00
❷ For Our Times
❹ Today in New York
❺ Jimmy Swaggart
❼ Christopher Closeup
❾ Newark and Reality
⓫ Frederick K. Price
🅢 A Better Place

8:30
❷ Way to Go
❹ Here's Lucy
❼ Insight
❾ Day of Discovery
🅢 Stoned

9:00
❷ Sunday Morning
❹ That Teen Show
❺ Wonderama
❼ Today's Black Woman
❾ Oral Roberts
⓫ Old Time Gospel Hour
⓭ Mister Rogers

9:30
❹ NFL Week in Review
❼ Best of Kids Are People Too
❾ Point of View
⓭ Little Women
🅗 **Movie:** Foul Play
🅢 Morning's at Seven

10:00
❹ NFL Weekly Magazine
❺ Wonder Woman
❾ Mass
⓫ Doctor Snuggles
⓭ To be announced

10:30
❷ Public Hearing
❹ Dr. Abraham Joshua Heschel Revisited
❼ We're Movin'
❾ That's the Spirit
⓫ Tom and Jerry

11:00
❷ Newsmakers
❹ First Estate
❺ **Movie:** Tarzan and the Amazons (1945). Johnny Weissmuller, Johnny Sheffield. Tarzan confronts an all-woman tribe.
❼ Page Seven
❾ Make Peace With Nature
⓫ Three Stooges
⓭ Great Debates
㉑ **Football:** Syracuse vs. Indiana Univ.

11:30
❷ Face the Nation
❹ News 4orum
❼ This Week With David Brinkley
❾ Rex Humbard
⓫ **Movie:** Comin' Round the Mountain (1951). Bud Abbott, Lou Costello.
🅗 Yesteryear. . . 1969

12 **NOON**
❷ Ray Perkins Show
❹ Meet the Press
❾ Robert Schuller
⓭ War and Peace
🅢 **Movie:** Heartland

12:30
❷ NFL Today
❹ NFL '82
❺ **Movie:** The Charge at Feather River (1953). Guy Madison, Frank Lovejoy.
❼ Directions
🅗 **Movie:** Tulips

1:00
❷ **Football:** Giants vs. Pittsburgh
❹ **Football:** Miami vs. Green Bay
❼ Like It Is With Gil Noble
❾ Greatest Sports Legends
⓫ The Key
⓭ Great Performances: Faust

1:30
❾ **Baseball:** Mets vs. Phila.
⓫ This Week in Baseball
㉑ Square Foot Gardening

2:00
❼ **Baseball**
⓫ **Baseball:** Yankees vs. Boston
㉑ Washington Week in Review
🅗 Video Jukebox
🅢 **Movie:** The Badlanders
🅦 **Movie:** Wild Horse Valley

2:30
❺ **Movie:** Captain Horatio Hornblower (1951). Gregory Peck, Virginia Mayo.
⓫ **Baseball:** Yankees vs. Milwaukee
㉑ Wall $treet Week
🅗 **Movie:** Contract on Cherry Street

3:00
㉑ Supersoccer

4:00
❹ **Football:** Jets vs. Baltimore
⓭ Wall $treet Week
㉑ Matinee at the Bijou
㉛ Washington Week in Review
🅢 **Movie:** Sphinx

4:10
❾ Kiner's Korner

4:30
❷ **TV Movie:** Murder Once Removed (1971). John Forsythe, Barbara Bain.
❼ Sportsbeat
❾ Celebrity Bullseye
⓭ Tony Brown's Journal
㉛ Inside Business

5:00
❺ Mission Impossible
❾ Those Amazing Animals
⓫ **Movie:** Sky Hei$t (1975). Stefanie Powers, Don Meredith.
⓭ U.S. Chronicle
㉛ Money Makers
🅗 Country Music, U.S.A.

5:30
⓭ Firing Line
㉑ Six-Gun Heroes
㉛ European Journal

6:00
❷ ❹ ❼ News
❺ **Movie:** Fuzz (1972). Burt Reynolds, Jack Weston.
❾ Battlestar Galactica
㉛ All about TV
🅗 **Movie:** Harry's War
🅢 Faerie Tale Theatre
🅦 **Movie:** Little Mermaid

6:30
❷ ❹ ❼ News
⓭ Odyssey
㉑ TV Quarterbacks
㉛ Searchings

7:00
❷ 60 Minutes
❹ CHiPs
❼ Ripley's Believe It or Not!
❾ Madame's Place
⓫ Entertainment This Week
㉑ Profile: Long Island
㉛ Were You There
🅢 Strawberry Ice

7:30
⓭ Media Probes
㉑ Matters of Life and Death
㉛ Tony Brown's Journal
🅦 **Movie:** Outland

7:45
㉛ Tony Brown's Journal

8:00
❷ Archie Bunker's Place
❹ Knight Rider
❺ Roots of Rock 'N Roll
❼ Matt Houston
❾ Straight Talk
⓫ Steuben Day Parade
⓭ Nova
㉑ Mystery
㉛ American Short Story
🅗 Camelot
🅝 **Movie:** Rock 'n' Roll Highschool
🅢 **Movie:** Little Darlings

8:30
❷ Gloria
⓫ Odd Couple

9:00
❷ Jeffersons
❺ **Special:** A Child's Cry
❾ It is Written
⓫ Lawrence Welk
⓭ Masterpiece Theatre: Testament of Youth
㉑ **Movie:** They Made Me a Criminal (1939).

9:30
❷ One Day at a Time
❾ World Tomorrow
㉛ I Remember Harlem
🅦 **Movie:** The Fan

10:00
❷ Trapper John, M.D.
❹ TV's Censored Bloopers
❺ ⓫ News
❼ Whatever Became of. . .
❾ Jimmy Swaggart
⓭ Butterflies
㉛ The Land Where the Blues Began
🅝 **Movie:** Premonition
🅢 **Movie:** Death Valley

10:30
❺ Sports Extra
⓫ From The Editor's Desk
⓭ Doctor in the House
🅗 Not Necessarily the News

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ Barry Farber
⓫ At the Movies
⓭ Video Film Review
🅗 **Movie:** Foul Play

11:15
❷ ❼ News
🅦 **Movie:** Tess

11:30
❹ **Movie:** Flash Gordon
❺ David Susskind
⓫ Weekend Sports Wrap-Up
🅢 **Movie:** Heartland

11:45
❷ Sports Update
❼ Sports Special

12 **MIDNIGHT**
❷ Barnaby Jones
❺ David Susskind
❼ **Movie:** Kansas City Massacre (1975). Dale Robertson, Bo Hopkins.
❾ **Movie:** A Walk in the Sun (1946). Dana Andrews, Richard Conte.
⓫ Streets of San Francisco
⓭ Matinee at the Bijou
🅝 **Movie:** If. . .

12:55
🅗 **Movie:** Looking for Mr. Goodbar

1:00
❷ ⓫ News

1:07
❷ **Movie:** Target Risk (1975). Bo Svenson, Meredith Baxter.

1:10
🅢 3rd New York Big Laff Off

1:30
⓫ Twilight Zone

1:45
❹ Mary Tyler Moore

2:00
❼ **Movie:** Underworld U.S.A. (1961). Cliff Robertson.
❾ Psychic Phenomena
⓫ It's Your Business

2:10
🅢 **Movie:** Sphinx

2:15
❹ Visiones

2:30
⓫ Notre Dame Football

2:45
❹ First Estate

3:00
❾ **Movie:** Otley (1969). Tom Courtney, Romy Schneider.

3:15
🅗 **Movie:** Harry's War

3:30
⓫ Dick Van Dyke

3:36
❷ **Movie:** You'll Like My Mother (1972). Patty Duke, Richard Thomas.

4:00
⓫ Best of Groucho

4:10
🅢 **Movie:** Little Darlings

4:30
⓫ Abbott and Costello

4:55
🅗 **Movie:** Headin' for Broadway

5:45
🅢 Showtime's Hollywood

SOLUTIONS TO LAST WEEK'S PUZZLES

	R		S		M		H	U	M	O	R	I	S	T
M	E	R	C	I	A		I		A		E		O	
	D		A		R		T	I	R	E	S	O	M	E
S	H	O	R	T	C	U	T		R		T		A	
	I		E		I		H		I	N	S	U	L	T
B	L	O	C	K	A	D	E		A				I	
	L		R				H	O	G	M	A	N	A	Y
			O		D		I		E		R			
B	R	O	W	N	I	N	G				M		D	
	E				S		H	I	S	T	O	R	I	C
A	M	O	E	B	A		S		I		U		S	
	O		N		G		P	I	E	R	R	O	T	S
O	R	A	T	O	R	I	O		V		E		O	
	S		E		E		T		E	R	R	O	R	S
P	E	E	R	L	E	S	S		S		S		T	

L	I	L	L	E		B	I	N	G		O	L	E	S			E	T	A	L
A	D	I	E	U		E	L	I	A		V	A	L	L	I		D	A	B	A
S	E	V	E	R		L	O	T	S		E	O	L	I	C		I	B	E	X
S	A	I	D	A	J	A	N	I	T	O	R	N	A	M	E	D	T	U	T	
	L	A	S	S	O		A	D	A	M	S			N	C	O	S			
				I	L	A			N	A	E		D	E	U	S		G	E	O
W	H	E	N	A	T	W	O	R	K	H	E	W	A	S	B	E	H	I	N	D
H	E	R	O	N		E	R	I		A	R	O	U	S	E		U	S	D	O
O	A	S	T		A	S	I	D	E		S	O	B			A	R	M	O	R
A	R	T		P	R	O	B	E	R	S				D	O	C	T	O	R	S
			P	R	E	M	I	S	E	S	N	E	M	E	S	I	S			
R	E	L	E	A	S	E				T	R	A	U	M	A	S		F	E	Z
A	L	A	R	Y			A	B	C		A	S	T	O	R		A	L	T	E
F	I	S	T		Q	A	T	A	R	I		T	E	N		S	M	U	T	S
T	H	E	H	O	U	S	E	L	O	O	K	S	D	I	R	T	Y	B	U	T
S	U	R		D	I	P	S		S	N	A			C	O	O				
			T	E	C	H			S	I	T	I	N		O	R	A	T	E	
	Y	O	U	R	H	A	L	L	W	A	Y	S	O	N	M	Y	M	I	N	D
B	O	R	N		E	L	E	M	I		D	E	V	I		M	O	N	T	Y
U	R	G	E		S	T	A	N	S		I	R	E	D		A	L	G	A	E
S	K	Y	S			S	H	O	E		D	E	L	E		N	E	E	D	S

NEW YORK

READER SERVICES

Moving?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

New Subscription or Renewal?

Fifty issues of *New York*, only $29.00. Please check the appropriate box.

Unlisting Service?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

☐ New subscription.
☐ Renewal.
☐ Payment enclosed.
☐ Bill me later.
☐ Change of address; please note new address.
☐ Please do not make my name and address available to other publications or companies

NAME

ADDRESS APT. NO.

CITY STATE ZIP

Attach mailing label here and send to:
NEW YORK MAGAZINE
P.O. Box 2979
Boulder, Colorado 80322

NEW YORK CLASSIFIED

880-0732

New York Classified is a weekly feature. All classified ads accepted at the discretion of the publisher. Rates: 1 time ad $4.95/word; 2 consecutive ads $4.15/word per week; 3 cons. ads $3.95/word per week; 4 cons. ads $3.75/word per week. Min. ad 10 words. POB #'s, NYM Box #'s—2 words each; Abbreviations, ZIP Codes, Telephone #'s—1 word each. Extra $10 for NYM Box #'s. Classified Display available at $295/inch. Complete rate card available. Check/M.O. must accompany copy & be received by closing (every Tues. by 1 p.m. for following Mon.) Phone orders with MasterCard/Visa/American Express only. Classified Dept., New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. (212)880-0732. Reply to NYM Box Numbers *at same address.*

ART

Central Park South
Outdoor Art Exhibit

PARK ART

Original Paintings
Sculpture & Crafts
SAT. & SUN. Sept. 25-26
From 11 a.m.-6 p.m.
59th St.-5th Ave. to
Columbus Circle

Whimsical Walls Murals-We custom design & hand paint murals for all spaces. (914) 941-3686

ANTIQUES

Sixth Avenue Flea Market - Outdoors-Every Sunday 10:00am.-7pm. The ANNEX, 25th Street and 6th Avenue. Dealer Information 243-5343. *Free parking*

Manhattan Art & Antique Center-NY's largest antique center. 73 shops and galleries offering fine quality antiques, jewelry, furniture, etc. 1050 Second Avenue. 56th Street, 355-4400, 7 Days.

Shopping Happy! 52 separate vendors buy and sell unusual collectibles, jewelry, clothing, records, movie memorabilia. Thursday, Friday, Saturday, Sunday 1-8 p.m. 252 Bleecker Street, GREENWICH VILLAGE EMPORIUM, (212) 255-0175.

Grand Opening-- Past Tymes Antiques Gallery. "Designer and decorator elegance reflecting the pulse of the city." *74 Grand Street, NYC. 226-6117.*

50% Off All Country Pine- Armoires, hutches, tables, blanket chests, etc. After *11:30. 255-3295.*

Armoires! Huge Sale! Enormous selection! After 11:30 a.m. 691-6634.

CRAFTS

Knitters Guild Free Knitting Advice, Exciting Yarns. Send $2 for Exclusive Patterns, Membership. P.O.Box 651 Stanhope N.J. 07874

Handknitted Coats, Sweaters, Legwarmers, Scarfs. Knitting Lessons. Arlin Designs. 535-0021.

Handmade Christmas Gifts! Patchwork pillows, quilts, sweaters, housewares, more. FREE catalog. NYM Box 1566.

ENTERTAINMENT

Have Robots, Will Travel--Real Mechanical Robots. Great for Parties...Conventions...etc. NATIONWIDE ROBOTS, (212) 926-6606.

Personalized D.J. Entertainment--Music, Lighting, Lasers, Spectacular Effects. NIGHTFLIGHT...(201)627-9174.

Yenta-Gram®! Yenta Comediennes deliver very funny, personalized nagging messages for all occasions.(212)475-0566

"Psychic Parties Extraordinaire"-Palmistry, E.S.P., Magic, Tarot, Handwriting, Astrology, Hypnosis. Bar Mitzvahs. (212) 599-7576.

Erotic Magicians - Erotic Balloonimalgrams! Erotic Palmists - Peek-a-boo Grams - Exceptional M/F "Tastefully Sophisticated!!" 599-7576.

Entertainment Unlimited- Professional Mimes, Dancers, And Performers For Every Occassion. (212) 860-0160.

Leading Caricaturist-Enliven your Business or Private Parties.(212)873-1695

COOKIE SALOON
Scrumptious Cookies —
a delight in every bite —
Delivered by our
sensational cowboy.
(212) 444-6700
Nationwide service • All major credit cards.

Magicians! Puppeteers! Clowns! Ventriloquist! Fun & More. The Wizard (212)724-5280

Videogram "A Gift To Last A Lifetime". You're The Star On Tape. (212) 888-1116

Gorillas Galore, Balloongrams, Bellygrams, Chickengrams. Anywhere, Anytime. LIFE O' THE PARTY,
(201) 261-4000.

Piano Lessons So You Should Enjoy. EXTRAORDINARY Credentials. All Levels. Pre - Bach To Post - Beatles. Adult Beginners Welcome. (212) 753-2310.

Give-A-Gram®- Belly, Gorilla, Hula, Creative, Skin-A-Grams. (212) 548-8636.

Make Your Christmas Party Unforgettable ...

Great parties only happen when the place, the food and the mood are fabulous. And, we've got three fabulous places for your party to happen at: Thursday's, Wednesday's, and Friday's restaurants. No matter what size party you're having (from 25 to 1000 guests) we can make it unforgettable. CALL

Susan Kringle
212-371-7777

Strip'em Silly Telegrams-Male/Female Strippers with style, class, fun and laughs $50. (212) 722-0292

Hypnosis, ESP Show--"Amazing," "Incredible," "Hilarious." All Occasions. ZORDINI, (212) 939-2066.

LOONEY BALLOONS
Delivered by our famous
GORILLA or RED TUXEDO-CLAD
messengers.
Singing Telegrams
Gorilla-Gram, Saucy
Secretary, Naughty
Cop, French Maid,
Manhattan Mama,
BellyGram and others
Call the rest—
then call the best.
212-741-0006
EASTERN ONION
All major credit cards. Serving NY, LI, NJ, CONN.

"A World Of Difference"... Creative Ideas for promotions! Personalized party planning - Entertainment - Live Music - DJ's - Decorating - Balloons - Custom Imprinting - Table Accessories & Favors. Balloon Bouquets! TED FASS PRODUCTIONS - Party Particulars, Inc. 516-764-5384.

Bellygrams/Shows-The Enchanted Veil. Mid-Eastern Dancing at its finest. Live or taped music.N.Y.- N.J. (212) 927-2110

Courtly Music for Weddings or Parties. Elegant, Festive, Baroque & Renaissance Music on Recorders. (212) 580-7234

Balloons! Balloons! Cuddlegrams® (Stuffed Animalgrams) Delivered. Professional Magician-Clown Available. Best Prices! Shop Around, Then Telephone: 496-7395.

Bare Facts Telegrams--Male/Female Strippers! Highest Ratings Eyewitness News. Featured Midnight Blue, WPIX. (212) 929-4317. Free Gift.

AS SEEN ON THE
COVER OF NEW
YORK MAGAZINE.
On Good Morning N.Y.
MENTIONED IN BEST BUYS MAGAZINE
MYLARS - JUMBO LATEX
Promotions • Parties • Centerpieces
COSTUME DELIVERIES
(516) 868-2325 • (212) 895-3717
Mon thru Sun at a moments notice
BALLOONS-TO-YOU
NATIONWIDE

Mimes For All Times --Weddings, Bar Mitzvahs, Parties. Sasha Nanus, Jay Miller, 736-1100.

Rockland, Bergen, Westchester-Balloons! Gorilla, Belly, Strip Grams. Life-Size Nudie Doll Balloonary of Nyack. (914)358-3546.

Musical Comedy Revue--Personalized for Parties. Call LAFFING MATTERS, (212) 580-0045.

Balloon Happy Delivers Special Bouquets for any Occasion. Anywhere, Anytime. Best Prices, Best Service. (212) 273-5800.

Send-A-Smile®-Our Gorillas Belly, Hula & Strip! Beauties Too! (212) 929-2326.

Videogram "A Gift To Last A Lifetime". You're The Star On Tape. (212) 888-1116

Professional Mobile Disco--Music from every Decade. Lighting. References. MINDSWEEPER, (212) 875-9824.

Clown-Around-Town® Clownagrams, Helium Balloons, Magical Moments. 454-8462; 465-1572.

Professional DJ Music from Bach to Rock! All Indoor/Outdoor Occassions. (516)483-5248

Belly-Tellygrams by Zohar®"All around ...the best in town". Male/female dancers. N.Y., N.J., Conn. (914) 723-5252

(1) Man Band Keyboards, Vocalist. Customized Music - Live - Tape. DePAUL MUSIC, (212) 229-6016.

For a Psychic Trip!!-Rent-A-Witch®Social functions, Conventions, Luncheons. (212) 349-1956; (201) 873-3093.

One Man Orchestra-Keyboard and Vocals by JEFF DERSHIN.(212)786-5298

BALLOON SALOON
exquisite party decorations
Balloons delivered by our Sensational Cowboy
(212)**444-6700**
SAME DAY SERVICE
ALL MAJOR CREDIT CARDS

Salami-A-Gram! 100% Kosher 24' "Dressed" Salami, original, hysterical, edible. Helium Filled Balloons. Nationwide. SELECT-O-GRAM (212) 874-0775.

The Magic Genie Belly Dancer®-- The quality of our service makes any occa*sion memorable. Bellygrams/ Shows.* Complimentary champagne.
(212) 944-9234 .

"Wizard of Results"...Palmistry, Magic, Tarot, ESP, Hypnosis, Astrology - Social Functions - Superb Party Boosters! (212) 787-7417

Caricaturist STEVE BRODNER draws crowds. (212) 586-1267.

Brooklyn and Queens Rejoices! Bouquets of Balloons, Stuffed Animals, Chocolates, Champagne, Cheesecake, Singing Clowns, Gorillas. BALLOON FLORIST. 241-6732.

The World's first Sincere Telegram
Say It With A
RELAX-A-GRAM
The Ultimate ... With A Touch Of Class. A Tranquil Release From Neck And Shoulder Tension Relax To Soothing Music, We'll Do The Rest. For Men & Women. For Businesses & Offices Only! "Break Up Their Day The Relax-A-Gram Way!"
Call 212-369-4400

Bellygrams Unlimited--Male, Female Dancers for your Next Festive Occasion. (212) 475-6363.

Caricatures by Cheryl Gross. Will make your party great. 212-768-7407

Poem-A-Gram®Original poems created for all occassions. (212) 371-7670

NEW YORK CLASSIFIED

ENTERTAINMENT

212-787-8290

balloon bouquets® OF NEW YORK

The original balloon delivery and decorating service.

For nationwide delivery information, call above number or 1-800-424-2323

VISA
MASTERCARD
AM EXPRESS

The Black Tie Strings- -providing dinner music in the Continental manner. From two strolling violinists to an elegant dance orchestra. Formal dinners, corporate events. Brochure; 212-478-2982.

Mobile Music King-Finets Disc Jockeys and Special Effects for every Occassion (since 1972). Music from every Era. Personalized service. Impeccable references. (212) 527-8897, (516) 285-4600.

Halloween Theme Parties, Mardi Gras, Carnival, Sales Meetings, Conventions, Costume Accessories, Masks, Props. Gordon Novelty - 933 Broadway - (22nd St.) 254-8616 M-F 9:00 - 4:30

WINE AND ROSES
CHEERS

CELEBRATE
APPRECIATE
CONGRATULATE

gifts*decor*party favors
make someone happy

BY DELIVERY
212-838-5411

Balloonery - Celebrate Life--Helium filled Balloons. Buy 1 or 1,000. Lowest prices. Pick-up / Manhattan Delivery...SELECT-O-GRAM, (212) 874-0775.

Balloon Lady-We deliver Bouquets of Helium Balloons in N.J. (201) 763-4960.

Preppygrams - Singing Telegrams With Class. From Westport to Montauk. (212) 740-9321.

Mylars...Latex...Jumbos
Promotions • Parties
Centerpieces
Bouquet Deliveries

(516) 489-8963
(212) 352-7536

CREATIVE BALLOONS ETC...

Nationwide
"Over 100 Creative Attachable Gift Items To Choose From"

Gorilla/Tuxedo/Clown/Chicken/Superhero--personalized singing telegrams, balloons, gifts. 241-6732

BURLESQUE-O-GRAM
NEW JERSEY'S OWN
BURLESQUE TELEGRAM
DELIVERY SERVICE
Enjoy The Unusual
(201) 429-0802
Why Pay N.Y. Prices

Now Presenting Incorporated featuring The Melrose Orchestras / outstanding variety entertainment. 914-632-7041.

The Hudson Woodwind Trio Juilliard Graduates - Elegant Classical Music. (212) 799-6308; (201) 864-3058.

Videotaping - Color & Sound--Preserve your most precious moments. Experienced professionals - Portable wireless system - Best Prices. (212) 964-7589.

Travelling Tintype Photography Studio-period costumes, props. Instantaneous Party Success. Bar Mitzvahs, Conventions/Color candids/Video. (914) 794-3389.

Strippers, Gorillas, Belly Dancers, Balloons & Singing Telegrams.BALLOONA GRAMS of New York 989-9338.

Classical Trio! LE MENAGE - For Weddings or whatever. 741-2505; 362-2546.

CAPTAIN COOKIE Light-Years Better, Inches Bigger!

Extraordinary, GIGANTIC, ALL-NATURAL CHOCOLATE CHIP COOKIES: Pizza, Pacman Preppie Alligator, and Running Shoes! Other shapes and sizes to 2½ Ft. And the Captain will deliver or Ship-A-Chip anywhere.

In New York
914-762-5499
MasterCard•Visa **800-431-2332**

It's Your Wedding - don't settle for just any band! We've got THE band for you. 212-998-4087. Mark. Reasonable.

Singing Telegrams Anytime--Specialties! Balloons! Gift Delivery! Best Price! 929-8609.

G-G-G-Gorgeous Grams Sexy Savings With NY's Most Gorgeous Strippers. (212) 226-5237. (212) 620-0875.

Beautiful Penthouse Lofts & Roof Gardens! Party, Photography, Exhibition, Movie & Fashion Shows. Fully Equipped. W 31 St. PERISTYLE INC. 947-0811.

THE GIFT THEY'LL NEVER FORGET!

Male & Female Performers

United States	Cleveland
New York	Canada
Los Angeles	Toronto
Boston	Montreal

STRIP-A-GRAM

THE ORIGINAL SINGING STRIPTEASE TELEGRAM CO.
(212) 420-1190 EST. 1980 (516) 221-0310

Laser Yourself- Math Ph.D. explains and demonstrates laser phenomena. 431-7391

Larry Ozone's Have Records Will Travel--Music and Party Entertainment. Dance Music of Every Decade. Creative Lighting Effects. Talented performers. Personalized service. (212) 969-2832.

Caricatures by Puglisi-Fun party pictures. (212)631-3078. Hamptons (516) 283-4698.

Nobody Does It Better Than Ed Jaffe. Caller - DJ. (516) 536-8863.

Balloon Creations Inc. Bouquets of balloons delivered nationwide. Party decorating specialists. M/C Visa. (516) 889-8855.

Lisa Goodman Ensembles-Fine Classical Music and Quality Jazz. (212)489-1641

The Flying Carpet® Belly Dancer
Dancing Is Our Business And Our Business Is An Art. Male/Female Dancers. All Occassions. Nationwide. (212) 690-1322; (516) 379-7585. MC/Visa.

SuperStar Phone-A-Grams®

Send your favorite person
a live phone call from their
favorite superstars!
Free cassette recording included.
Over 100 celebrity voices
for any occasion!
(212) 753-2983

ENTERTAINMENT/SINGLES

VIDEO DATING!

Over 17,000 Secretaries, Doctors, Carpenters and Teachers all use IntroLens, the Metro area's largest Video Dating Organization. Intelligently choose the single people you want to meet by watching their Video Tapes. Try it this week or next and get your FIRST MONTH FREE! For FREE Brochure call the office number nearest you.

IntroLens

●Manhattan 750-9292 ●Bronx 690-3030
●Brooklyn 729-2992 ●Queens 784-3125
●Staten Island 626-6119
●Nassau (516) 829-9595
●Suffolk (516) 752-9301
●Westchester (914) 428-6766
●Fort Lee (201) 944-5669
●East Brunswick (201) 257-7900

Are you a Busy, Single Professional looking for that special someone? Call COMPATIBILITY PLUS a unique dating service that's as selective as you are. (212) 926-6275; (201)256-0202; (516)222-1588; (914)997-1848; (203)322-9612.

Dateline delivers! Very best introductions. Lowest fees. Call free (800) 451-3245.

YOU'LL MEET YOUR KIND OF PEOPLE AT PEOPLE RESOURCES.

TV GUIDE:
"The Rolls Royce Of Video Dating"

DAVID SUSSKIND:
"Brings Successful People Together"

PEOPLE RESOURCES

(212) 765-7770

Enjoy Almost 100 Free Social Events

Join During Our Anniversary Celebration and Deduct $100

Successful Career? Unsuccessful Lovelife? MAGIC MATCH Dating Service has your special someone. 784-2307; EN 2-2191.

Clownella- Guitar, Puppets, Magic, Balloons - Creative Participation - "Enchanting..." Courier (212) 934-2145.

NEED A DATE?
DON'T CALL HELENA

But, if you're attractive, educated, tired of the single scene...call Helena. The real secret is to date only those people who meet your very personal needs. Please call for a private interview.

Helena™ (212) 759-9009 Ext. 145
(201) 947-1970 Ext. 245

Singles For Skiing - Ski House,
Ski tours, cocktail party Sept. 22 (212) 424-0585.

TeleDate--"Lively Recordings" Singles! Men call; 646-5151/ Women; 646-5160. Information Tele-Party 646-7436.

Let Cupid's Arrow- pierce your heart & the heart of your mate waiting. Write: Cupid's Arrow PO Box 1255NY, Jamaica NY 11431

Crossroads, The Gracious Way to Meet Quality Single People. Director: Cathleen Crawford, praised by the *New York Times.* N.Y. 490-1250; N.J. (201) 592-6787; Riverdale/Westchester/Connecticut (212) 548-8477.

Wanted Extremely Intelligent People Call Nucleus Intelligence Network. 644-6456.

Meet A Friend Through A Friend. Become involved with quality, productive, professional single women and men. Call 724-4939.

Meet Your Match--FIELD'S EXCLUSIVE DATING SERVICE. Free Consultation - Established 1920. (212) 391-2233. 41 East 42nd, Room 1600, NYC 10017.

Gay? Meet someone special. Quick! Confidential! Legitimate! CONTACT® (212) 794-0050. Nationwide.

Free Leisure Guide for Singles--Also information on Single Business Owners Club. (212) 758-1661.

Jewish Professional Singles! Meet friendly, intelligent, high-quality Men/Women. (212) 734-5566, Monday - Thursday. 1 p.m.-8p.m.

ENTERTAINMENT/KIDS

Birthday Parties! Complete! Our Place! Yours! Magicians! As Seen In *Cue, New York Magazine, Times.* MAGIC TOWNHOUSE, (212) 888-6452.

Lovable, Laughable Puppets. Donna Rose - Puppeteer/Ventriloquist. (212) 724-7400...(516) 423-6282. Funtabulous!!

Mime! Exciting entertainment for childrens parties. Sasha Nanus - Jay Miller 736-1100

Starmite Puppet Party Superheroes, Fantasy. Unique Entertainment. "Delightful" - Times. (212) 473-3409.

Roger Riddle, comedian, puppet, "children's friend," songs, participation, storyteller. (212) 582-4240.

Come to our Party Nightclub--THE EARLY SHOW - hit musical entertainment by our kids for your kid's party. "A Small Miracle"... PM Magazine. 757-4901.

R.J. Lewis--Comedy - Magic; As seen in Broadway's "Barnum". 247-2784.

Make Your Party Successful! Clown/Magician. Brochures. MICKEY SHARKEY, (212) 788-3985.

Do You Have A Bright, Talkative, Imaginative Child, Ages 6, 7, Or 8 For A New TV Game Show? Call (212) 751-0600

Serious Circus Clown--willing to be silly! Juggler, Clown College Graduate. Call Toby: 212-410-1819.

Ice Hockey Clinic! Youngsters 9-13 years. Friday evenings, October 15th - March 11th. 6:30 - 7:45 p.m. The Sky Rink, Manhattan. (212) 947-3681.

Ice Skate! With the Junior Skating Club Of New York. Olympic - size rink. Expert professional staff. School group rates. (212) 947-3681.

Improvisation - Make-Up E.S.P.—Magicgrams - Balloonimalgrams - Clowngrams - Also Bar Mitzvahs - (212) 599-7576.

NEW YORK CLASSIFIED

RESTAURANTS

An Occasion To Remember! The gracious service and warm townhouse setting of our private dining rooms, overlooking The U.N. Fountains, will make your next party a truly memorable experience, whether an intimate party for 10 or a banquet for 150. LA BIBLIOTHEQUE, 341 East 43rd Street, M. McLoughlin, Banquet Manager, 661-5757.

GOURMET SERVICES

Renown Midtown Restaurant available Saturday, Sunday for private Parties, Weddings, other special Occasions. For information Call Mr. O'Brian 682-0310.

Hedy Cuisine Inc.! For a personalized culinary event. Private/Corporate catering. 285-2048.

JOEL PECORARO'S

GALLEYMEN

FEATURING

X-MAS EVENTS AFLOAT

212/863-5939

Elegant Parties Afloat & Ashore--pleas*ure or business, Crusing* N.Y. waters aboard our magnificent yachts to suit 2 to 250 guests, catered to perfection. Also at delightful, distinctive waterfront & other locations for parties from 50 to 3,000. WORLD YACHT ENTERPRISES LTD. (212) 246-4811.

Mansions, Townhouses, Rooftop Gardens, Private Clubs, Discos to Yachts. Complete planing, gourmet cuisine. Weddings a Specialty. PARTY PROFESSIONALS. The Caterer Chosen By The NY Chamber of Commerce. (212) 807-8278.

Delightful Private Room for Country French Catering at LE JARDIN, 248 East 49th Street, 355-1810.

Jason Rogers Hale Inc.... For all Private and Corporate Occasions when Quality is Important...BU 8-8438.

GARVIN'S

Of Course!

A Beautiful Private Party Room For Special Occasions From 10 to 200

Weddings, Meetings, Banquets & Parties

Call Richard Garvin at 473-5261

19 Waverly Place Between Broadway & 5th Ave.
Garvin's Restaurant — Greenwich Village

Designs For Entertaining!-Extraordinary party flair with flowers and food. In the city or anywhere. James Prandi (212) 989-9836

Collage-A new design in Catering. Featuring CINDY VOLPER former chef to Mayor Edward Koch. Private/Corporate. (212)744-3500.

Seasons Of My Heart-Authentic Mexican, Creole, Texan Cooking. Mexican Fiestas, Texas Barbeque. (212)674-2375.

A Private Townhouse Affair, Inc.--The Original Townhouse Caterer: Exquisite food in beautiful uper Eastside environments. Kindly call 427-7227. Service; 472-2920.

Manhattan's Most Unique Catering Concept, MOTOR YACHT CABARET, offers elegant food and impeccable service on catered parties afloat, April through December. Spectacular views of Manhattan. Groups up to 250 in heated/air conditioned comfort. (212) 929-3585. A Perfect Setting For Special Events.

12th Year! (212) 362-8200

take it easy • you've got

LEND·A·HAND

Party Help • Rental Equipment
Entertainment • Hors d'oeuvres
Buffets • Bar Set-ups

Catering with style for every Occassion. Great Food, Personalized Service. 580-2267.

Le Petit Grenier-Personalized Catering. Business Luncheons. Cocktail and Dinner Parties. TR 9-7298.

Party Helpers-Omelette, Cocktail Specialist. Bartenders. Fabulous Food, Staffing. (212) 877-4013.

David's Ltd. Incomparable Catering...Impeccable Service... Corporate Private. Reasonable. (212) 835-6215.

For the Ultimate in Home Catering -- Gourmet Touch Inc. (516) 626-2829.

Sample Angelica Food and Hospitality; Then arrange your party. 620-9622.

A Shared Feast Custom designed affairs for private and corporate events. (212) 242-3234

Unique Company Party... Midtown. Reasonable. 50-100 people.
MAGIC TOWNHOUSE...(212) 752-1165.

N.Y. Apartment Available For Small Elegant Parties. Telephone 807-8278.

Yacht Parties... Call the Captain directly (212) 639-1769. Any size party, wedding or business event aboard our festive all-weather Yachts. Your catering or ours.

Mark Fahrer, Caterer 212-243-6572.
Cuisine: fluent with an American accent. Spaces: dozens of places Land or At Sea. Excellent experience with corporations. Happy memories working in private homes. Kindly call.

The Rolling Cones will make your party special with our Ice Cream/Sorbet carts, Ice Cream/Sorbet making and bulk sales. 212-477-2385.

Magic Mushroom Inc.—We cater parties that create uninhibited joy. New Gourmet Shop - 349 East 83rd Street. (212) 737-9020.

Lone Star Cafe. Available For Private Parties. For Off Premises Parties, We'll Provide Food And Or Entertainment. For Information Call Don 242-1664.

A Sense Of Taste, Inc. --Creative Catering at your place or ours. (212) 570-2928.

The Movable Feast -- Exquisite. Private/ Corporate Catering. Brochure available. (212) 891-3999.

Have Your Special Occasion or corporate function in Soho's most unique Triplex. 473-5002.

The Harbor Club Extremely Elegant Catering. Private Or Corporate. CH3-8964.

COINS/STAMPS

Invest In Old Rare U.S. Silver Coins. Send $20.00 and Recieve a Sample Order. Monthly on Approval Selections Included. Guaranteed. Mail Orders Only. Palisades International Co. PO BOx 828, Fort Lee, NJ 07024.

LEISURE ACTIVITIES

Autumn Weekend Canoe Trips--Delaware River through beautiful Pocono Mountains. Guide, Meals, Equipment. ADVENTURE TOURS, P.O. Box 631-N, Stroudsburg, Pennsylvania 18360.
(717) 223-0505.

PUBLIC NOTICE

Wanted, Package Deal--Celebrity/ gourmet cook/ skier. Send photo and qualifications to NYM Box 1564.

TRAVEL

Negril, Jamaica--Airfare, 7 Nights Accommodations, 1 Week Car - $440. AEGINA TRAVEL, (212)942-9500.

CELEBRITY TRAVEL
FOR
CLUB MED
RESERVATIONS

FREE ★ FREE ★ FREE

T-Shirt, Bar Credits, Sailing, Water-Sking, Golf, Nightly Entertainment, Snorkeling, Scuba Diving, Downhill Skiing, Wine, Disco, *Windsurfing, Tennis, Cross-Country Skiing,*

WINTER RESERVATIONS NOW ACCEPTED

N.Y. State (914) 997-8244 Long Island (516) 349-1020
N.Y. (212) 354-1600 All Other Areas 1-800-223-7820

Travel Security Devices - fire, intruders, theft, medical, identification. FREE brochures (212) 249-1381. CMA 1742 Second Ave., Dept. 200Y, NYC 10028.

52 Great Getaways Within 200 Miles

A fall-foliage hayride for $2.00? Find it all in Eleanor Berman's **AWAY FOR THE WEEKEND**—a terrific new 7-state, year-round guidebook that's bursting with travel ideas, itineraries, and places to stay and dine near N.Y.C. Illustrated Paperbound $7.95, at bookstores, or send check to Crown Publishers, One Park Ave., N.Y.C. 10016. Add $1.40 postage and handling. N.Y. and N.J. residents, add sales tax.

VACATIONS

CLUB MED

RESERVATION & INFORMATION VACATION CENTER

Visit Our
CLUB MED VIDEO THEATER
See Video Tapes On Most Clubs
3 EAST 54 STREET, N.Y.C.
● 90 Villages Worldwide ●
Caribbean, Mexico, Bahama, Tahiti
Ski Colorado, Europe, Brazil, Africa
N.Y., N.J. CONN. (212) 750-1670
OTHER STATES 1(800) 528-3100
3 Million Satisfied Members
● RESERVE WINTER SPACE NOW ●

Deluxe Rooms in Westhampton or Quogue. Starting at $55. BATHDUNE HOTELS. (516) 288-2500.

Southampton--Imagine a beautiful 37 room charming country inn that's also a complete in-town 5 acre resort. VILLAGE LATCH, (516) 283-2160.

Captiva Island, Florida, Beachfront, 2 bedrooms, fully equipped, all resort amenities. 212-260-4600.

Caribbean Lady Yacht Charters, Virgin Islands. Deal Direct With The Boat You Choose, Call (212) 349-3377.

Sunny - Vacation Specialists Carribbean - Mexico. Dunwell Travel, 515 Madison. (212) 980-5680.

Harbor Island Spa, Miami, Florida 4 *Days Free - Pay 7 Stay 11. Includes all* Meals, every Resort Facility. 1 (800) 327-7510

CAMPS/GIRLS

Delaware River Canoe and Raft Trips-KITTATINNY CANOES, Dept. N.Y. Dingmans Ferry, Pennsylvania *18328* (717)828-2700 or 2338

SCHOOLS

New York School of Interior Design--Fall Term Day and Evening Classes begin September 20th. 155 East 56th. 753-5365.

EDUCATION

College Students!-Improve your grades!--Termpaper catalog--306 pages--10,278 topics--Rush $1.00--Research, Box 25916NM, Los Angeles, 90025.(213)477-8226

INSTRUCTION

SAT - GMAT - LSAT - GRE - MCAT courses. HAP Institutes. Emanuel Federbush, Director. (212) 247-1086.

Piano Instruction--Juilliard Doctoral Candidate. International Competition Winner. (212) 362-7500 ext 15K (leave message).

Art Classes Beautiful 57th Street Studio. Small Classes. Renowned Teacher. 586-1276

Swim-o-phobia? Cure it forever. Our private lessons by professional instructors will have you phobia-free and swimming in no time. The atmosphere is relaxed, the 60 foot pool is a swim*mer's dream and rates are* modest. PARC SWIM & HEALTH CLUB, 363 W. 56 St, NYC JU6-3675.

Fred Astaire's Says, "Ballroom Dancin' Is Hot And Swing Is In!" Bring a friend or meet new ones. Magic Holidays - Ahead Special - 6 for just $6.00 - limited time offer. FRED ASTAIRE DANCE STUDIOS, 1780 Broadway, 541-5440.

PHOTOGRAPHY

Turn Favorite Old Pictures- Into Elegant, Permanent, Hand - Colored *Photographs. Full line museum - quality* photographic services. For catolgue send $1: The Archives. 175 5th Ave, Suite 3280, Flatiron Bldg. N.Y., N.Y.10010.

WORKSHOPS

Overcome Writer's Block! Intimate writer's group shops. Free Brochure. 279-9321.

NEW YORK CLASSIFIED

COUNSELING

Sexual Problems? Masters & Johnson Trained - Techniques. Medical Supervision. (212) 255-2908.

Bioenergetic, Gestalt Therapy! Individual or Group. Licensed Educator: 472-9118.

Psychotherapy and Counseling--Individual, Family, Career; Groups. Sliding scale. 5th Ave at 13th. CPCA. 243-4469

Gay Married Men's Daytime Groups. Call 864-4122 T.W.Th. 11:00-1:00.

Free Recorded Information on choosing a Therapy and Therapist. PSYCHOTHERAPIES SELECTION SERVICE, (212) 861-3605.

Couples; Build Closeness Improve Communication. Handle Anger. Enhance Sexuality. 8 Week Course. Certified Marital/Sex Therapist. 874-0177.

Is Group Therapy For You? Well-known therapist. FREE consultation. 674-1710.

OVERWEIGHT?
PAY YOURSELF

Omni method of Weight Control seeks 120 Overweight Men & Women To Participate in A 10-Wk. Behavior Modification, Weight-Reduction Program in NYC to change years of Bad Eating Habits. Groups Are Conducted by A Licensed Ph.D. In Clinical Psychology, who Is Affiliated w/Long Island Univ./ Behavior Therapy Instit. Moderate fee. CCs accepted. Call Linda Walker (212) 807-8080 for more information.

PERSONAL IMPROVEMENT

Massage ngelo--Private. By appointment. 10 a.m.- 11 p.m. East 41st. 986-3916.

Age 17-35? You've Had Your Last Food Binge! THIN FOREVER! Free Consultation. 867-3466.

Swedish / Shiatsu Massage, Saunas, Showers--MARI'S MIDTOWN STUDIO, 11a.m. - 12p.m. Hotels / Residential Service. 661-6236.

Weight Loss Guaranteed: Up to 10/20 pounds/week. Easily. Quickly. True Fasting. Expert Supervision. Educational Program. Successful follow-up regime. Twenty years in operation. Medically Accepted. PAWLING HEALTH MANOR, Box 401, Hyde Park,No.2, N.Y. 12538. (914) 889-4141.

MEN-SEX THERAPY

IMPOTENCY, PREMATURE REACTIONS, LACK OF DESIRE

We Can Help! Experienced Psychotherapists, Supervised Surrogate Program, Success Where Others Have Failed.

EVALUATION FEE $10

(212) 686-3801, 11:00 to 7:30 Daily; 10 to 4 Sat.

Eastside Midtown Location
Complete Medical Supervision

Diets Don't Work! BE THIN®- the final solution to your weight problem. Permanent weight-loss without struggle. Valuable free consultation. 473-8508.

Betty Studio-Swedish Massage, Hot Bath. Hotel/Residential Svc. 245-1884.

A Winning Combination For Busy Tense Executives! Soothing pine bath, Swedish massage. Discreet! Our pledge, we treat you like a king. (212) 582-3161. Hotel & residential. (212) 222-7195.

PERSONAL IMPROVEMENT

Massage For The Wall St. Executive You owe it to yourself to experience our superb and soothing massage by outstanding attendants. Sauna and exhilerating bath for your total relaxation. 406-1289

Increase Your Vitality-Scandinavian or Chinese Massage. Relaxing atmosphere. 308-9548

Massage - Nassau County-Swedish - Open 6 Days. NORTH SHORE MASSAGE CLINIC, (516) 484-1651.

Parisienne Massage Salon-A touch of class near Central Park South..Hotel services avail. 10 a.m.-11 p.m. 397-5875

Massage - Queens-On Queens Boulevard. Sauna, Shower (212)335-1252.

Touch of Distinction Studio-Japanese - Swedish Massage. Exclusive & private. Residential & hotel service available. 957-8401.

Permanent Weight Loss-Exclusively for emotional eaters. Free private orientation. Excellent client references. 683-7974

Achieve Sexual Fulfilment, Increase desire, overcome inhibitions through sensate focus and fantasy. Couples. Women. 685-6311 after 5:00.

Learn Different Kinds- Of Problem Solving Strategies - Counseling, Therapy, Hypnosis. Dr. M. Kaplan. 765-8116.

Its Apple Fasting Time- At Turnwood Organic Gardens. SAFE RAPID WEIGHT LOSS. Juice or Water Fasting. Yoga, Nutritionn Classes, Massage. Pure Supportive Enviroment, Expert Supervision. Star Rte Livingston Manor, N.Y. 12758. (914) 439-5702.

Swedish and Shiatsu Massages, Facials by SAMANTHA. By appointment 744-0625 out calls only.

Our Massage is an affordable Mini-Vacation to your body and mind. Sauna, Herbal Bath. Hotel/Residential. Info 944-1223.

Massage-Swedish, European. Shampoo Bath. Hotel Service. 58th(6th&7th) 245-9198

Park Ave. Pamper Yourself With superb Massage by delightful attendants. Sauna also available. Hotel Service. 308-2572

Le Charme--Enjoy delightful Swedish/ Shiatsu massage. Hotel/residential service. For appointment 980-9219; 371-2713

HERogenous ZONES® Poster... with directions to the "G" Spot. Knowledge is power! Instructive! Explicit! Accurate! 22x28 quality lithograph. Send $8.75 & $1.00 (p.&h.) ck/m.o. Artist's Loft, Box 336-B, 207 E 85 St., NYC 10028.

Hypnosis... Change Habits! Weight! Smoking! Relaxation! Concentration! Assertiveness! Self-Hypnosis! SUZANNE WASSER, M.A., Hypnotherapist. (212) 348-1922.

Share Your Fantasies.. Over the phone! Call Donna, 741-0216. MC/Visa Only.

Hypnosis! (Superactivated.) Weight... Smoking... Memory! All Problems!... JEROME WALMAN...PL 5-4363.

Explore the Fascinating World of Sensual Fantasy with Me over the phone. 212-667-6262 VISA/MC.

Massage by Peter--Soothing, relaxing service for the tense. 582-5363.

Lose Weight--6,000 have... Written Guarantee. Midtown. N.Y. CENTER FOR HYPNOSIS... 288-3832.

Pamper Yourself--With a Swedish massage by DANA (212) 873-0427.

Lose 10-20 Lbs.--One week at the gracious RUSSELL HOUSE, 415 William St., Key West, Florida, 33040. (305) 294-8787.

O. Lee Studio-Shiatsu/Swedish. Excellent treatment. Sauna, Whirlpool. Hotel/Residential Service. (212) 580-9029.

FURNITURE

Solid Brass Beds--Unique, exclusive designs! Factory on Premises! ELEGANTE, (212) 256-8988. (Also Sundays).

Brass Beds!. See the best! JOAO ISABEL, 120 East 32nd St. NYC. MU9-3307.

Fredrick the Mattress King--Discounts on Sealy, Simmons, Serta, Restonic, King Koil, Convertibles, Platform Beds. 157 East 33rd Street, (212) 683-8322.

SOFABED SUPER MARKET

SEALY POSTURPEDIC, SIMMONS, others - at rock-bottom prices. Enormous selection of styles, fabrics, patterns, sizes. Immediate delivery on most stock items.
Mon. - Sat. 10-6,
Thurs. 10-8, Sun. 12-5
- VISA
- MASTERCARD
- Easy Payment Plan
- Free Parking

APARTMENT LIVING
48 E. 21st Street
bet. Bdwy. & Park
(212) 260-5050

Furniture Wholesale Co-op! Brand names. Mattress $29; Frames $12; Convertible $169; Rugs $39; Spanish Bedroom $295; Brass Headboards $19. 1326 Madison Avenue, 876-5838.

Lucite Clearance Center- TV Stands, Nesting Sets, Etc. Terrific Prices. (212) 947-8990.

PETS

Manhattan Vacationers! We care for your cat in your home. CATCARE, 838-2996

WANTED

Sell Us Your Furs
Highest prices paid.
We buy, sell & trade fine used furs
NEW YORKER
FUR THRIFT SHOP
822 Third Ave. (50th St.), NYC
(212) 355-5090

AUTOMOBILES

Mercedes - Benz- Lease Or Purchase A New Or Previously Owned Mercedes - Benz. All Models. Fast Delivery. Call Steven Ferenc (212) 258-5100.

Bavarian Power Foreign Cars Auto Repair--Specializing in BMW. 353-6270.

SERVICES

Maid In New York—Professional cleaning for apartments - professional suites - offices. Fully insured and bonded. Onsite estimates. 849-6255

Maids Unlimited--Heavy/light cleaning. Equipment available. Bonded personnel. Hourly rates. Party Help. (212) 838-6282. Established 1959.

Houseboys. Our professionals love filthy apartments! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. LENDAHAND. 362-8200.

From $5.00 a Month! Live, 24 Hour Answering Service, Direct Pick-up Available, Mail Service. ACTION, (212) 279-3870.

If it's made of leather, we can fix it.

SUPERIOR
REPAIR CENTRE
564-2267

- Luggage
- Zippers (all kinds)
- Hand bags
- Attachês
- Instrument cases
- Leather garments
- Camera cases
- Golf bags
- Camping gear

2 West 32nd Street (2nd Floor) NYC

Fur Remodelling-Into lastest styles, repairing, cleaning, etc. Germaine, Inc 330 7th Ave. 695-0645

Heavy Cleaning-For your apartment. Waxing, carpets, windows, etc. SPRING CLEANING, (212) 765-4750. AX O.K.

Call Forwarding & Our Computers can answer your Telephone today. THE MESSAGE CENTER (212) 242-3900.

Michael Wiener, A.S.I.D. - Residential and Commercial Interior Design, by appointment only, (212) 689-2986

McMaid-The Professionalized Maid Service for your clothing, laundry, party and limousine needs. Seven days, Same maid regularly. 371-5555. Corporate Accounts Welcome.

Astrology, Horoscope, Tarot Readings by Natalie. Advice on all problems. More info, call 212 744-0346 NYC

Babysiting Service-Reliable, Competent, Trustworthy. 30 years experience. AVALON REGISTRY, 371-7222.

Decorating Problems? Call HARRIET, a talented interior decorator. Reasonable. (212) 297-7619; Evenings (516) 599-9138.

House Cleaners--Home or Office - Cleaners, Bartenders, Typists, Receptionists, Painters. Free Pamphlets. WE'RE AT YOUR SERVICE,INC. 582-0557.

Personal Shopper Will Select Perfect Gift And Imaginitively Custom Wrap. Jill 581-9385.

LIMOUSINE SERVICES

Marquis Limousine! Latest Model Limousine! Anytime, Anywhere. "Reasonable Rates". Credit cards accepted. 639-2338.

NEW YORK CLASSIFIED

LIMOUSINE SERVICES

Bon Vie Limousines-"Always prompt". Highly recommended. Courteous chauffeurs. Lowest rate. (212)338-6868

Robert's Big Apple Limousines/ Stretches --Always available. $28/Hour. Credit Cards accepted. (212) 843-5299.

Diplomat Limousines. Stretch Limousines, $30/hour. Credit cards accepted. 212-580-8141.

CHAMPAGNE LIMOUSINE SERVICE

1982 Stretch Limousines
Fully Equipped
With: Bar, TV, VHS
Uniformed Chauffeurs

212-232-1445

Gotham - Luxury Sedans/ Limousines-To JFK - $25; LaGuardia - $18; Newark - $25; Work - $10; Theatre (evenings) - $45; Resorts, Business, Sightseeing. Corporate Accounts. (212) 772-1610.

Limousines By Ronald-Cadillac Limousine. $23/hr, Trip rates. 642-6571

Michaels Limousine (Formerly Madens)! Ride relaxed. Experienced Chauffeurs. Reliable. (212) 898-6117.

Parkridge. Limousines/Stretches Always available. $28/hour. Credit cards accepted. (212) 331-5070

Chauffeured Rolls Royce Limousines-- Limos from 2-9 passengers. The Best Rates. (212) 746-1701.

Anjo Limousine Service- Airports, Theatres, Business, Trips To Atlantic City. (212) 478-5159. Credit Cards Accepted.

DENTAL/MEDICAL

Prostrate Trouble? Specialist in urology discusses conditions affecting the prostrate in plain English. Infections, enlargements, tumors. Symptons, tests, latest treatment. Questions you should ask your doctor. $2.95. Medicine In Plain English. P.O. Box 322 Dept. N, West Orange, N.J. 07052

CONTACT LENSES TO
COLOR YOUR EYES BEAUTIFUL
COMPLIMENTARY DEMONSTRATIONS

Fashion tinted hard and soft lenses are available to enhance and beautify your eye color.

For more information
Call (212) **921-1888**

SIGHT IMPROVEMENT CENTER, INC.
25 West 43rd St., N.Y.C.
Suite 316, 3rd fl. Phone 921-1888

RESUME SERVICES

Distinctive Resumes: writing, editing, word processing, personalized job search mailings. CHELSEA RESUME SERVICE. 691-9208.

Career/Job Change: Counseling, Resume, Job Search Skills, Seminars. Dr. Amy Shapiro (212) 420-9864. Days/Evenings/Weekends.

The Correct Image: Resume/Career Service. Rita Williams, (212) 953-0118

"Eye Opening Resumes" and Creative Job Strategy. CAREER PLANNING INSTITUTE, (212) 599-0032.

HEALTH/BEAUTY SVCS

Dental Emergency-If you have a lost filling or a loose cap or crown and you can't get to your dentist ask your pharmacist for DENTEMP®.

Ace Nails- Extension Nails(Tip, Scuplture) Wrapping Waxing Eyelashes..244-0417

Shiatsu/Reflexologyfor aches, pains, tension. Promotes serenity, revitalization. Men/Women. REBECCA. 255-3780

Individualized Yoga sessions in your home or my office. Yogatherapist, M.A. (212) 468-1674; (201) 279-0515

Electrolysis - IB Probe--
LENORE VALLEY, recommended by 19 Beauty Editors. Established 15 years, member 3 Societies. $37 hourly.
119 West 57th, (212) 757-6585.

Beauty Care In The Home Massage, Facials, Manicures, Pedicures, Waxing, Haircutting. Men/Women. Kathryn 570-9249

Arthritis New effective treatment combining safe medication and painless acupuncture wiyhout needles. Call Adam Lewenberg, M.D. 420 E. 51st St. N.Y. (212) 688-0813

Allana of New York, Electrologists- Specializing exclusively in the Insulated Bulbous Probe method for permanent results with comfortable treatments. Free consultation. $40 per hour. 980-0216. 127 East 59th, Suite 302.

Waxing & Electrolysis. Long Established, East 60th Street, Endorsed by physicians and beauty editors. Available After Hours. 212-753-8270.

Gentlemens Pampering-Hair Design, Swedish Massage, Facials, Nails, Barbara, 741-0771.

20% Off.- Full leg waxing including bikini - $25. Call (212) 582-5338.

HOME/BUSINESS SVCS

Vertical Blinds... "Unbelievable 72 Hour Delivery!"... WINDOW FASHION FACTORY (212) 435-6326.

L.J. Suri Interiors! Caviar Decor on Tuna Fish Budgets. Comm/Residential Decorator, Designer, Conractor. 371-0836.

Immediate Service--Professional Painting, Paperhanging, Carpentry and Renovation. ALLCRAFT CUSTOM DESIGN, 624-6606.

New York Floorman Inc.--Scraping, Staining, Waxing, Decorator Colors. Work Guaranteed. (212) 289-2900.

Levolor Rivieras, Vertical Blinds--We'll beat any prices in the Metropolitan area. (212) 745-0501.

Tired of Dirty Old Floors! Call Big Apple Professional Floor Refinishers. We stain all colors, polyurethane and refinish your floors at reasonable rates. (212) 357-7774.

Architects, Designers and Individuals desiring quality Cabinetwork. UNDERWOOD, 966-2546.

R. Thomas Gunkelman, ASID --Combines Expertise to Create Residential or Commercial Interiors - (212) PLaza 9-6206.

Compulsive Perfectionists will paint your apartment flawlessly. Expert wallcovering. Excellent References. Reasonable Rates. (212) 362-9763.

Sandy Rabinowitz-the BANK STREET CARPENTER - Renovation / Kitchens / Finished Carpentry / Cabinetry / Shutters. 675-2381; 675-7852.

A-1 Painting/Plastering- Reasonable. Insured. Free Estimates. NICK 358-3195.

Quilting Machine or outline. Make your own bedspreads. Creative. (201) 935-1676.

"Living"room- -Need space? Redesign. For beauty, comfort and convenience. A professonal designer can show you how. Call Howard Mont Associates, Inc. (212) 683-4360.

Interior Decoration: Consultation, Guidelines, and Design. (914) 632-5089.

Use-What-You-Have Interiors® Expert redecoration without new investment. $125/room. (212) 628-8676.

The House Of A Different Color Custom Floor Refinishing. Walls Beautifully Papered Or Painted. Erik Rassi, 799-9190

Custom Wall Units/Cabinetry-Exclusive designs, exquisite craftsmanship. Residential/Commercial. 924-1848; 691-3124

Free Estimates-Small alterations to major renovations. Architectural Consulting. YORK GENERAL CONTRACTING CO INC. 888-6662

Painting - Paperhanging Plastering - Window Cleaning - Roofing. Reasonable. IOTOVSKI, 757-6544. 7-10p.m.

Interior Designer Wants to talk with you about decorating problems. Instant analysis - quick solutions. Call (914) 779-5571

Judy Does It Designer - General Contractor - Complete Renovations. Apartments, Lofts, Patios, Offices. 921-8216.

Pick Your Own Fruit Westervelt Clarke's Farm. Milton N.Y. (914) 795-2270.

Interior Partitions-- Commercial/ Residential. Architectural Magazine References. DRYWALL DRYWALL (212) 966-3445.

Carpet And Upholtery Cleaned By Von Schrader System. Endorsed By Leading Rug Cleaners Throughout World. All Work Guaranteed. National Carpet And Upholstery Cleaners. (516) 627-7164.

Painting, Plastering, Renovation-Expert, reliable, neat. Excellent references. Howard. 645-8077.

The Professionals-Impeccable Painting, Plastering. Reasonable. Free Estimates. Excellent References. (212) 729-4368.

Anthony's Painting Co., 679-0193. Exquisite results in Wallpapering and flawless Painting. Estimates free. Work guaranteed.

Interior Designer Wants to talk with you about your decorating problems. Instant analysis - quick solutions. Call (914) 779-5571

Beautiful Functional Use of space-Responsible designer/builder team. Residential and commercial. INFINITE CONCEPTS (212) 888-0664.

Ceramic Tiles--Largest Selection NYC. Floors/Walls. Installations. 679-2559. THE QUARRY, 183 Lexington (31st).

Painting and Paperhanging-Interior and Exterior. Excellent References. 728-8759 EL GRECO PAINTING CO.

Robert Hans Nordstrom- Interior Design - Space Planning. By Appointment (212) 759-6206.

Painting-Small jobs specialty. DANIEL SKLAR 212-580-1236

Painting, Papering, Woodstripping, And Refinishing. Good Quality, Durable Work. Thorough Preparation. Steve And Angie Molnar. 869-3050

Paperhanging Specialists--Complete preparation Services. All work guaranteed. 787-1400.

3 Rooms Of Carpet-$249 up to 360 sq.ft. Lawrence Carpet 212-426-0765

Verticals - Levolors - To 60% Discount!..."BEST BUYS" *Family Circle*.. (212) 352-0999.

Renovations, Interior Carpentry. Cabinets, Fine Finish Work - CRAFTWERK: (212) 884-5176; (212) 982-3420.

Innovative/Cost-Conscious Design/ Construction. Alterations-Renovations, Kitchens, Carpentry. Architecturally trained. GIACCIO/CROSBY, 722-4993. Special: Soundproofing.

Dependable, Careful, Contractor/Painter for discriminating clientele. Jordan Glass 212-426-4886/516-239-6251

Melody Decorating Inc. Painting and paperhanging. Interior and exterior. Free Estimates. 204-1671 278-7616.

Track By Jack, Inc. Track lighting specialists. Designs, Installations. Discounts. Everything stocked.
212-868-3330.

Artful Carpentry-Renovations, Lofts, Platforms, Shelving, Drywall. Free Estimate. 674-3360

Levolor Riviera's - Vertical Blinds-- Guaranteed Lowest Prices. "4 Star Rating" *THE UNDERGROUND SHOPPER.* Price them around... then call: KHP INC. Established 1946. (212) 238-5353.

APPLIANCES

Television Appliance Bargains! New! Warranteed! Call for quotes! HOME SALES ENTERPRISES (212) 241-3272.

Air Conditioner Storage—for the winter. RCI Stereo & Appliances will pick-up, check, store, spring clean and re-install your unit. Call 663-7700 today.

GREENERY

Tiffany Florists--Flowers delivered anywhere within minutes. All major cards accepted. Imported flowers from Holland. Large selection of exotic flowers. 162 East 23 Street. 254-2758.

NEW YORK CLASSIFIED

LICENSED MOVERS

Hud Movers--3 Men / Large Truck $36 / Hour. 461-0428,9. No.281, 264 10th Avenue, NYC 10001.

Established 1895. Local, long distance and international moving, storage and packing. SIEGLER BROTHERS, INC., ORegon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

Rainbow Movers--Household, Commercial. Storage. (212) 431-8550, 290 Lafayette, No.1747.

Shleppers Moving... Don't shlep, call SHLEPPERS for quality Packing, Local Moving, Long Distance to Florida. Never a "No-show". (212) 472-3925, No.1795, 158 East 82nd Street.

Star Trek/North American Van Lines Agent. Local - National - International. California - Florida - Philadelphia. Expert Packing - Storage. Free Estimates. D.O.T. 1645 425 West 13th St., NYC 929-5252

The Padded Wagon--Fine arts, household, commercial. Agent Global Van Lines. Individual fireproof storage vaults.No.709,No.765387, 108 West 107th Street, lManhattan, 222-4880.

Moving?... You'll love our low rates. S & D QUICK MOVERS, No.399, 91 East 2nd, NYC. 228-1900.

Incredibly, Japanese Management Principles originated here. Check our rates and reputation. Brownstone Brothers Movng & Storage. No. 1665. 426 East 91st., 289-1511.

Rolling River Transport--79 Grand, Storage, Local, Long Distance. 925-5930. No. 167.

Moving - Storage Modern equipment and Warehouse. All Professionals. Seaway International. (212) 619-0939

Wheaton Van Lines Inc.--Long Distance Movers with the Good Housekeeping Seal of Approval. Call Van Gogh Movers, N.Y. Agent for free cost survey. 431-5450. ICC No.MC87113.

Stop by The Moving Store, for all your moving supplies. Dollys - Wardrobes - Dishpacs - Picture-Book Boxes - Moving Pads. 644 Amsterdam (91st-92nd Streets), NYC. WEST SIDE MOVERS, (212) 874-3800.No.670; No.765437.

We're Dependable, Reasonable, Professional. Local - Long. GRADUATE MOVING, No.1706, 420 West 119th, 864-7640.

Freedman Moving & Storage--Try us and save your friends the trouble of finding a great moving company. Free estimates, credit cards accepted. No.339. 132 St. Marks Place, NYC 260-0880.

Pyramid Moving Company--Honest and Efficient Moving. 1241 Amsterdam Avenue, No.1870, 222-6663.

Quality Service Reasonable Rates, METRO MOVERS, 477-1337, No. 1711, 219 Bowery.

Van Gogh Movers. Careful, responsible, courteous. Call for free estimate. CA 6-0500. No.895, 126 Wooster Street, NYC.

West Side Movers--Courteous, Professional Service at Reasonable Rates. Fine Arts - Antiques. California/Florida Specialists. (212) 874-3800. No.670; No.765437. 644 Amsterdam (91-92 Sts), NYC.

Van Gogh Movers. All our men have concave backs and a highly developed sense of aesthetics. No.895, 126 Wooster Street, NYC, CA 6-0500.

Modique Inc. (The Dependable Mover) serving New Yorkers since 1948. Household, commercial, fine Arts & Antiques. All estimates guaranteed. Weekend services.No.1053, 325 West 16th Street, NYC 929-5560.

TRUCKERS

Little Van - Trucking Man-Trucks you carefully. Reasonably. (212) 580-7608.

Student Group--Household, Commercial; Ethical, Reliable. 925-0944; 925-0913.

Bill's E-Z Trucking-Reliable and efficient For Estimates. (212)691-7772

Bill's E-Z Trucking-Reliable and efficient For Estimates. (212)691-7772

STRICTLY PERSONALS

NEW YORK'S GETTING PERSONAL

Looking for a way to say something that greeting cards just don't say? Trying to reach out and touch someone without getting physical? Want to get personal with over 1.27 million interested, interesting people? Try New York Magazine's newest classified section. It's called STRICTLY PERSONALS and it's the place to announce a marriage, birth or even a divorce . . . send birthday, anniversary, holiday or very special messages . . . arrange a barter, a pet adoption or a swap . . . look for a job, send a reminder, mark a date or launch a street fair, a flea market or a tag sale.

Be creative! Get personal with New York Magazine's STRICTLY PERSONALS. It's the newest method of communications in town.

Special Opening Rates! Save Over 40%!

We're launching STRICTLY PERSONALS with a special discount rate, available only for the charter period. You can save over 40% . . . spend only $2.95 a word . . . if you get personal now!

Rates: $2.95 per word, ten word minimum (birthday and anniversary messages, five word minimum). POB #'s, NYM Box #'s—2 words each. Abbreviations, Zip codes, telephone #'s—1 word each. Extra $10 for NYM Box #'s. Check/M.O. must accompany copy and be received by closing (every Tuesday by 1 PM for following Monday's issue). New York Magazine Classified Department, 755 Second Avenue, New York, New York 10017 (212) 880-0732. Phone orders with MasterCard, Visa or American Express only.

Stephen I love you even more this week. You make a great casserole. 4-eva. JM

To members of EA Modern jazz, indeed? Just a step away from Glen Wanka. Bauhaus

Kathy Godley and Creme had the right idea . . . Somethings are better left unsaid. Still Dreaming.

Annette H. Happy happy 30th Birthday!! C.C.

Charity & Eric — You are my favorite niece and nephew – All my love – Aunt Cheryl

DO— Love is friendship that has caught fire – I smell smoke- CL

Laverne — You ARE my bestest friend. Please stay that way – always. Shirley

Frankie — How about another match at the alley – Love your bowling sister.

Jeri: Happy Autumn! Happy Libra! Happy Birthday! I'm pregnant with a pisces! Call me collect. Jill

Alison — You may borrow anything – but – you mess-you pay-I love you anyway – C.

Joel: Happy birthday, Mr. DA! Now you are a man. Love, Harlo and Mr. Sister.

Lost Dog Russian Samoyed (White Husky) Male, 8yrs, friendly - reward if found no questions asked - 789-5109

Dad Good luck in your new job **Mom** Good luck in school Thanks for everything

Neal & Wendy Fill that Little Red GMC with Brador and truck on down.—SF

Sue & Donald — I love you both and I am very JEALOUS! Congratulations! Cheryl

Mom It's seven o'clock . . . Have you vacuumed the rug today? Do it clean,? Do it clean, Jeff

Terry—Relax and Stay Healthy. I Love You So Much.—SF

WQED; FM- 89.3, Pittsburg Radio. "BUCKLING DOWN WITH WINSOCKI". ENCORE WITH DANTRY. 10 pm. 9/27/82.

Bill N. — Thanks for the sidewalk art. Happy Birthday!! Love, Stephen & Josie

Happy Birthday Joshua 9/22 We love you Erik, Mommy & Daddy.

1980 Mazda 626 Low Mileage, AM - FM Radio, Air, Automatic. Great Condition. $7,200. Call 880-0764.

Chip - What a great letter! Ed.

Kathy and Freddie Happy Fifteenth from the Westhampton Crew!!

Greg, Congratulations on your new baby! Ed and Mike.

Daddy- You mean so much to me. Happy Birthday (10/3) I love you forever Katherine.

I'm Not Headed East Thru Your Living Room, I Love You Forever

Knoll Aulenti Table For Sale At Cost. Call (212) 691-0725, Leave Message.

DAISY MAE—You Little Rodent. You're The Best.

To Jonathan - Happy 5th Birthday. Aunt A. and Uncle M.

Antique *C.1899***Upright Hazelton Piano** Looks Good Sounds Great. Call (212) 691-0725, Leave Message. Best Offer Over $750.

Andrea Two hearts, wounded and scared Shall pass together like children untouched With hope unending.

Mom and David: We love and miss you. Till November! Love, Jacki, Harold and Lindsay.

NEW YORK CLASSIFIED

EMPLOYMENT OPPTY

Start Your Own Business- Weekly Workshops. Individualized Supportive Groups. 212-838-9282.

Private Secretary- For professional couple. Can you type accurately, balance a checkbook, assist with research, handle myriad details? Salary, hours open. East 51s. Box1565NYM.

MERCHANDISE/GIFTS

TYPEWRITERS

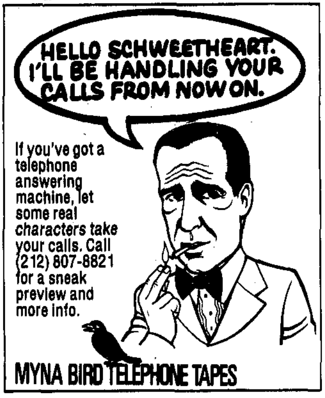
SAVE UP TO 60%

FACTORY DIRECT BRAND NAMES

We sell only well-known brands—SMITH-CORONA, OLIVETTI, OLYMPIA, BROTHER, ROYAL, etc. Full warranty, packed in sealed cartons. Most orders shipped in 48 hours to your home.

FOR FASTER SERVICE CALL **(609) 452-7500** FREE CATALOG

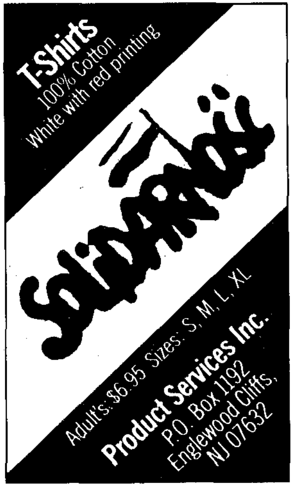
AMERICAN INTERNATIONAL TYPEWRITER CO.
745 Alexander Rd. Princeton, NJ 08540 (dept 00)


HELLO SCHWEETHEART. I'LL BE HANDLING YOUR CALLS FROM NOW ON.

If you've got a telephone answering machine, let some real characters take your calls. Call (212) 807-8821 for a sneak preview and more info.

MYNA BIRD TELEPHONE TAPES

Famous Outerwear Fron England Men and womens sizes. Below wholesale. Sold at top Madison Ave stores. Also formal wear. TED'S 152 Allen St. 982-7260



T-Shirts
100% Cotton
White with red printing

Adult's: $6.95 Sizes: S, M, L, XL

Product Services Inc.
P.O. Box 1192
Englewood Cliffs,
NJ 07632

STORAGE

Edison MINI STORAGE

Clip for **$10 DISCOUNT** for new tenants

Self-service private rooms; personal and business sizes.

757-4700 Convenient Manhattan Locations.

APARTMENT WANTED

Discerning Clientele Seeking The most luxurious furnished/unfurnished Manhattan properties. ONLY EXCLUSIVE QUALITY APARTMENTS ACCEPTED FOR SELECT PORTFOLIO. 496-8282.

HOUSE EXCHANGE

Bi-Coastal? List your home for short term exchange or sublet. LA-NY HOME EXCHANGE. (213) 273-6814

CO-OPS/CONDOMINIUMS

Sugarbush Vermont Perfectly located next to lifts, restaurants, and indoor sports. One bedroom condominiums, $69,500 furnished. Attractive financing, excellent rental history. Sugarbush Village Real Estate. Box 234. Warren Vermont. 05674. Toll Free (800) 451-4326.

Wall Street Area--2,400 sq.ft. Custom designed duplex, 3 bedrooms plus stockroom, extras. Move-in condition. $450,000. Maintenance $960. 732-3785 days.

Manhattan Co-op Lofts on Hudson River, spectacular view, 4,200 sq.ft., C. of O., J-51, immediately available. Monthly maintenance $260-$290. From $500,000-$540,000. Financing available. (212) 925-1856.

Walk To Work Wall Street Area Lovely co-op loft, foyer, 3 bedrooms, large closets, 1 full bath, modern kitchen, solarium. 1,600 sq.ft. $170,000. Call 964-7405.

Studio Co-op On Ocean--Amagansett, Long Island. Income producing. Pool/tennis. Brochure available. $57,000. By owner. 914-762-1855.

WINTER RENTALS

St. Marteen/Caribbean 3 bedroom villa with pool, spectacular view, luxury accommodations. Daily or weekly rates. Call 212-873-8846.

APARTMENTS TO SHARE

New Yorks Longest established Apartment Sharing Service: LESLIE HARPER CO... The only service with individual screening, plus guaranteed placement without a time limit... Featured... *N.Y. Times.* Seen on... *NBC-TV News.* Call for information or free brochure. (212) 794-9494.

Roommate Finders! Guaranteed Placement or Fee Refunded. Careful Screening. 686-9415.

LAND AVAILABLE

Belayre- 6 Acres halfway up the mountain at county road with SW exposure. Overlooking ski center. $18,000. (212) 403-3005.

East Hampton Land Lovely 2 1/2 acres. Tennis court. Is yours for $10,000 down. Total of land $60,000. Call (212) 243-8650.

Your Own Golden Pond Woodstock vicinity, six acres wooded lakefront. $30,000. 212-942-2011; 914-331-2121

TOWN & COUNTRY PROPERTIES

SUPERB C. OF O. CO-OP LOFTS

5th Ave. at 29th St: 1,650 sq. ft., 18 S.W. windows $215,000; maint. $585; Park Ave. South at 18th St: 900 sq.ft. $135,000; maint. $324.

HALEVI & ASSOCIATES

889-8983 **925-9373**

1793 BUCKS COUNTY FARM

Hitching Post Farm offers 33 acres of woods and fenced pastures with an 18th century home. The 5 bedroom main house has a modern kitchen, 4 & ½ baths, and central A/C. The farm includes a stone guest cottage, a 2 bedroom stone carriage house, log cabin, pool, 3 car garage, kennel and horse barn.

Color Brochure $397,500

David C. Kurfiss, Real Estate
Box 245, New Hope, Pa. 18938
215-794-3227

GREENE COUNTY NEW YORK

Gracious historic country home, beautifully refurbished on 4 acres. Stately maples & excellent landscaping. "Move in condition." 3 BR, 2 Bth, large living room, panel & brick den, open beams, antique wood stove. Family kitchen, rough pine dining area, flagstone patio, appliances, many closets & storage extras. 2½ Hrs. NYC, convenient ski areas, Albany Thru-way, golf, Hudson River marinas. $79,500 Financing. (518) 731-8545

Near Woodstock Ulster County

COUNTRY COMFORT

Brand new Handcrafted Contempo, livingroom/brick fireplace, bay window, formal dining room, country kitchen/woodstove, 1½ baths, hewn beams & wide pine floors, nestled in woods, 2+ PRIVATE acres, under 2 hours NYC. HURRY! $92,500

ERA METES & BOUNDS REALTY
(914) 331-2121

FIELDSTONE CARRIAGE HOUSE

45 Minutes to N.Y.C. Barn, stables for 4 horses, creamery, garage, in U shaped total stone complex with center courtyard at end of ½ mi. driveway. A small French farm on 5 plus acres w/ total privacy. More acreage avail. Exquisite 2 BR Home paneled in antique hemlock. Living room w/ huge brick wall fireplace. 18x18 customed Jen-Air country Kitchen w/ wood stove & laundry room. Fieldstone & cedar bath, finished basement w/ wood stove. Wall to wall carpeting thru-out. In ground heated swimming pool w/ bi-level decking. Fruit trees, paddock. Owner selling. $162,000 (914) 928-2845 or after 7:00 pm (212) 242-6487

NEW YORK WATERFRONT

3 two bedroom houses on NYC waterfront. Building boom on City Island makes this mini-co-op a fantastic buy. Private dock, beach, parking, trees, grass. Only 35 min. to 42nd St. Must see. From $95,000. Main. $153 a month. (212) 885-0853. BUILDER — NO FEE.

V.J. Scherr
4102 073 602 187 1/83

NYC Co-op Apt Exclusive Listing

NESTLED IN TREES

Living Room with wood-burning fireplace. 2 Bedrooms, 2 Baths, plus Laundry Room/ or Dark Room. Pristine, move-in-condition. Concierge in bldg. $300,000. Ours alone!

Cooperative Department 688-8700

WM. B. MAY CO.

SOHO BEAUTY

PRIME CORNER TOP FLOOR LOFT w/HUGE PRIVATE ROOF GARDEN

Super 1,650 sq.ft. flooded with light. S.W. exposures, FIREPLACE, redwood bath, etc. Plus 1,650 sq.ft. of roof garden, great views, C. of O. $297,000. LOW MAINTENANCE $432. Additional 1,650 sq.ft. space available one floor below for total $500,000; maint. $864.

889-8983 **925-9373**

5TH AVE CONDOMINIUM WITH OLD WORLD CHARM

The appeal & grace of 11 huge flowing rooms. Hi ceils with spectacular park views & numerous fireplaces. The added plus/the convenience of a condo in the best location.

By Appointment J. Gifford
HAHN 212-799-1300

PELHAM PELHAM MANOR

GEORGIAN CENTER HALL

Brick, slate roof, mini estate. 12 rooms, 5½ baths, ideal for entertaining, fplcs, quiet street, room for tennis court & swimming pool. Short walk to RR & all schools. $385,000

ANN DE SANTIS REALTOR

4550 Boston Post Rd. (914) 738-1360

RESIDENTIAL
CONNECTICUT

THE TORY HOUSE
Easton, Fairfield County

Bordering the exclusive Connecticut Golf Club which boasts one of the top ten courses in the country is this beautifully restored 18th Century Colonial residence. Exceptionally appointed, the 10-room interior features original woodwork and paneling; fireplaces; and chestnut, oak and pine floors. Storage Barn. 60 miles from New York City. $295,000 Brochure #NYM4-54

SOTHEBY'S INTERNATIONAL REALTY

974 Madison Avenue, New York 10021. Telephone 212/472-3465. Exclusive local representative broker:

WILLIAM RAVEIS REAL ESTATE

2551 Post Rd. Southport, CT 06490. Tel. 203/255-6841.

Long Island — Only 40 minutes from N.Y.C.

OPEN BAY WATERFRONT HOME

This is the setting you've dreamed of . . . for boating, fishing, swimming and total relaxation. Beautiful water views from every room and patio of this 4 bedroom, 4 bath home. Set on almost ½ acre of magnificently landscaped grounds in Merrick. 260' bulkhead & sheltered boatslip. House in mint condition and loaded with custom features. Priced to sell in the $300's. Call owner (516) 623-5622

New York City Co-op

ON 5th AVENUE

Enormous 11 room apt in pre-war building. Spectacular views of Central Park Reservoir. Lge living rm with WBFP. Formal dining rm, family kitchen, library + 4 MBRs & maid's rms. Featured in national magazine. For appmt call:

L. WAXMAN, 772-9181

"FORGET THE HAMPTONS, NOW IT'S COUNTRY CHIC."

—NEW YORK MAGAZINE

". . .[it's] the Northwest corner of Connecticut where the stylish, wealthy and socially secure escape the exploding population and inflated prices of the Hamptons." We offer several choice homesites and dwellings at Woodridge Lake, the posh, private, year-round community in Connecticut's elegant Litchfield County. Huge lake, enormous pool, fine beaches, tennis courts, clubhouse, equestrian area, much more. All winter sports, too.

Woodridge Lake, the step beyond the Hamptons.

CALL COLLECT

Landmark Real Estate Co.

(203) 491-2291

EXCLUSIVE PENTHOUSE

Entire top fl, wrap around terraces, 360 degree views, on Wash Sq Pk. Established Pre-War Bldg, 24 hr doorman, + attend elev, 2 WBF, oversized MBR w/2 full bths, charming den, formal D/R, additional guest bth, spacious L/R, many original details. For the discriminating buyer. $490,000.

Christopher Kanelba

RODMAN REALTY

741-1166 80 University Place, NYC

CHARACTER & WARMTH PERVADE

This romantic Calif. style personal retreat located in Hampton Bays, L.I. A magnificent water view, just remodeled w/cathedral living room & brick fireplace over looked by a second floor sleeping loft. 4 bdrms, 2 full baths, on beautifully landscaped acre. $188,000. Owner (516) 728-2017.

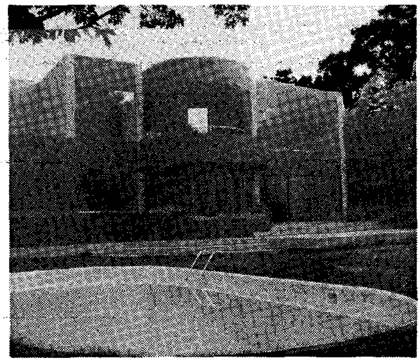
CRISTIANA POINT

Southampton

WATERFRONT-WATERVIEW

Northaven's Stock Farm. Minutes to Sag Harbor, Shelter Island, Ocean. Now offering prime 2 acre bayfront parcels with private community beach, underground utilities and 100 acre wetlands preserve from $250,000.

Harpoon Realty, Ltd. 516-725-2252



Magic Castle

At the end of the woodsy lane: finally an end to THE BOX. Instead: voluptuous spaces, Mexican tiles, mirrors, and green vistas. Come see this well rounded elegance so convenient to the village. The lords are eager to sell . . .

Talk (about $300,000) to
Tina S. Fredericks Realty
East Hampton, N.Y.
516-324-4418

BUCKS COUNTY, PENNSYLVANIA

An 11 room executive home. Pointed stone. 6 fireplaces. Exceptional detailing. Old world charm. Immaculate condition. On 2½ wooded acres. Very private. Near New Hope. Asking $359,000. Call

ASHBY SAUNDERS, Broker

Office (215) 794-3267 Home (215) 862-5580

CATSKILL SKI COUNTRY

Hillside farm. Sharp house. 3 bedrms, 1½ baths, den, oak trim, full bsmnt, scrnd porch. Fine classic small barn, chicken coop, garage. All on 40 acres, riverfront. Southern exposure w/view. $50,000.

Get ski rentals early

REDMOND AGENCY

Route 28, Arkville, N.Y. 12406
914-586-2696 Closed Sundays

CENTRAL PK W (70s) Museum Block

NEW EXCLUSIVE
VIEWS + BARONIAL GRANDEUR

Fills every inch of this superb description-defying unique apt; 20 ft ceil in LR & unbelievable tower studio; 2 over-scale woodburning fplces; oakpanld bedrm; mint; mod kitch & laundry + maid's & bath; special master + huge marble bath, steam shower, etc. Additional bedrm & bath. Maint $1519 w/electric. Price $875,000

BETH SATTINGER 362-4600

Traditional Sag Harbor

Delightful living in a waterfront home
Tennis, swimming, adjoining marina. Great value too.

from $169,900

The Villas at Sag Harbor

By appointment

Phone: (516) 725-4455 or (212) 867-6280

Weekends/Weekdays Weekdays

Offering by prospectus only

CONNECTICUT 1 Hour To Manhattan

ROWAYTON on the Sound

Professionally restored to meet the requirements of today's lifestyle by its architect/owner, this Victorian home facing the Five Mile River was featured in Connecticut Magazine. 5 bedrooms, 4 baths, woodburning stove in kitchen, oak-paneled library, multi-zoned heating. Walk to beaches, boatyards, shopping, trains. Many extras. Intellectual, artistic community in quaint fishing village. Principals only, call owner:

203-866-6861 $295,000

CONDO EXCHANGE
Turnburry Isle — Towers Building

Decorator furnished completely. 2 bedroom, 2 bath on inland waterway. Facing north. Ocean view. Value $350,000. Exchange for NYC Eastside Condo. 50, 60, or 70. Similar value. Contact Jerry Bloomberg, Owner. Business (516) 349-7900. Home (516) 367-4137. After 10:00 PM.

CLASSIC COUNTRY INN

Beautiful setting, building of landmark eligibility. Dining and lounge areas, 20 B/R plus. Pool, tennis cts., stables, indoor arena. 43 acres, brook, pond. Furnishing and equipment included. 90 min. NYC & Phila. $675,000. Free brochure.

Davis R. Chant, Inc. Realtors
106 E. Harford St., Milford, PA
18337. (717) 296-6414

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 455

BY MARY ANN MADDEN

WORD SONG

Above, four-letter words. Competitors are invited to compose a one-stanza (four-line) poem, any topic, any rhyme scheme (but rhymed), and consisting solely of four-letter words.

Results of Competition 452, in which you were asked for near-miss titles, phrases, or what almost have you.

Report: Some (mind, only a few) entries might be taken for Modern Malapropisms. But then, when mightn't we all? The repeats, of which there were 23 million, follow: MAGNUM, PH.D. PRINCE WILLIAM ARTHUR PHILIP SHLOMO. ISN'T MISBEHAVIN'. PACPERSON. THE MOON AND HALF A SHILLING. THE STAR-SPANGLED FLAG. I ♠ N.Y. THE PIRATES OF PITTSBURGH. THE SCARLET MONOGRAM. 8¾. FRANKLY, MY DEAR, WHO CARES? COHEN, THE BARBARIAN/THE BARBELLIAN/THE BAVARIAN. MASTER HAROLD AND THE DINETTES. SINGIN' IN THE INCLEMENT WEATHER. QUOTH THE RAVEN: "NEVER MIND." À LA RECHERCHE DU TOM PERDUE. THE BEST LITTLE WAREHOUSE IN TEXAS. THE TEN RECOMMENDATIONS. 6-UP. THE HAIRDRESSER OF SEVILLE. GOD IS MY FLIGHT ATTENDANT. BILLY THE TEENAGER. WINNIE THE BEAR. THE ROCKY III HORROR SHOW. E.T. BRUTE. DON'T GIVE UP THE BOAT. WOLFGANG. FINNEGANS FUNERAL. THE WORLD ACCORDING TO HARPO. And which of us does not, from time to time, wish it were?

First Prizes of two-year subscriptions to "New York" to:

AND QUIET FLOATS THE DON.
George Appleyard, Albuquerque, N.M.

QUOD ERRATA DEMONSTRANDUM.
Robert A. Everett, New Haven, Conn.

HERPES, THE LOVE BUG.
Shirley Boardman, Wayne, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

STAR TREK II: KHAN GETS ANGRY.
Judy Mostowitz, Brooklyn

TYGER! TYGER! BURNING BRIGHT
IN THE FORESTS OF THE NIGHT,
I WISH I MAY, I WISH I MIGHT,
HAVE THE WISH I WISH TONIGHT.
Joseph Caldwell, West Columbia, S.C.

DEATH BE NOT STUCK-UP.
Gregory Greenberg, N.Y.C.

NEW FRUIT-AND-SPIDER CEREAL . . . TASTES SO GOOD YOU FORGET ABOUT THE SPIDER!
Debralyn Samsel, Spokane, Wash.

And Honorable Mention to:

I HEARD THE PARROT CALL MY NAME.
Louise Choate, LaGrande, Ore.

GIVE ME LIBERTY OR KILL ME.
Armand Stella, Ridgewood, N.J.

YOU AREN'T ANYTHING BUT A HOUND DOG.
Wm. Michaels, Hopewell, N.J.

NO MAN CAN SERVE TWO MASSES.
Msgr. A. V. McLees, St. Albans, N.Y.

BACON, LETTUCE, AND POTATO.
Jimmy Jackson, Merrick, N.Y.

E. E. CUMMINGS.
Chip Chapin, N.Y.C.

LADY CHATTERLY'S POSSLQ.
Pat Jennings, Denver, Colo.

YOU'LL NEVER WALK AGAIN.
Eugene D. Sullivan, N.Y.C.

SONY STREETWALKER.
Tom Frankel, Woodbridge, Conn.

THERE IS NO SUCH THING AS THE STATE
AND NO ONE EXISTS ALONE:
HUNGER ALLOWS NO CHOICE
TO THE CITIZENS OR THE POLICE;
WE MUST LOVE ONE ANOTHER OR CROAK.
Miriam Weiss, N.Y.C.
sp. mention: Richard Tyce, Wilkes-Barre, Pa.

HELLO YOUNG LOVERS, GET OUT OF MY CAR.
Rebecca Abrahamson, Pittsburgh, Pa.

AM I MY BROTHER'S ATTENDANT?
Lawrence Greene, Sayville, N.Y.

INAUGURATIONTIME FOR BONZO.
David Feldhamer, Brooklyn

A FEW MINUTES WITH ANNIE ROONEY.
Madelyn Schneider, Fort Lauderdale, Fla.
similarly: Ceci Somers, Detroit, Mich.

TAKE ME OUT OF THE BALL GAME.
Mrs. C. Weingartner, Temple Terrace, Fla.

NORTHWEST SHORTCUT.
Dennis Bartel, St. Louis, Mo.

BIGFOOT IN THE PARK.
Dennis Block, Jamaica, N.Y.

FOREVER AMBER AFTER.
Richard S. Grove, Orlando, Fla.

DR. JEKYLL AND MR. HECKLE.
Justin Levine, Scottsdale, Ariz.

SZECHUAN CHECKERS.
Casper Morgan, Springfield, Va.

I'M GETTING MY ACT TOGETHER AND CHANGING IT ON THE ROAD.
Jeff Tenzer, N.Y.C.

DEAD MEN DON'T EAT QUICHE.
Val Penn, San Francisco, Calif.

YOU'RE THE NON-DAIRY SUBSTITUTE IN MY COFFEE.
Jerry Mahler, N.Y.C.

PUT ANOTHER QUARTER IN,
IN THE QUARTERODEON.
Robert Vagias, N.Y.C.

THE STARS AND STRIPES TODAY.
Donald Cole, Newark, N.J.

GIMME A PIGFOOT AND A BOTTLE OF PERRIER.
Jan Leary, Chicago, Ill.

DON QUIXOTE DE LA MUNCHKINS.
Liz Pierce, N.Y.C.

GONE WITH THE PREVAILING WESTERLIES.
Karen Levine, East Hills, N.Y.

OVER THE RAINBOW ROOM.
Mary Ann Moore, Hamden, Ohio

DAMN THE TORPEDOES, STEP ON IT.
Sam Oliver, Fairfax Station, Va.

ROCKY, ILL.
David Israel, N.Y.C.

THE GRAPES OF INDIGNATION.
Tom Robinson, N.Y.C.

PIGEONS ON THE GRASS, YECCH!
Jim Solomon, Arlington, Va.

ON OLDEN POND.
Maddy Krauser, Roslyn Estates, N.Y.

SEVEN BRIDES FOR SEVEN DWARFS.
Jay Livingston, N.Y.C.

I CANNOT SEEM TO OBTAIN SATISFACTION.
John Carbone, Somerville, Mass.

HE PUT IN THIS THUMB AND PULLED OUT A PLUM,
AND SAID "WHAT A GOOD BOYSENBERRY."
S. Komishane, Elizabeth, N.J.

WHEN THE JETS GO MARCHING IN.
Paul Levine, Phoenix, Ariz.

I'M JUST ENTHUSED ABOUT HARRY.
David English, Somerville, Mass.

THE RISE AND FALL OF THE HOUSE OF USHER.
Dorothy Sanders, Sacramento, Calif.

HAVE GUN WILL RELOCATE.
Arthur Abramowitz, Bayside, N.Y.

THE TEXAS CHAINSAW UNPLEASANTNESS.
Alvin Easter, Minneapolis, Minn.

ANNIE KARENINA.
Cookie Gray, Closter, N.J.

THE TERRIFICKS.
Ruth Kagan, Great Neck, N.Y.

AH, WILDEBEEST.
Jean Mattingly, Jeffersonville, Ind.

IF NOMINATED, I PROBABLY WON'T RUN . . .
Bryan Felmet, Wintersville, Ohio

MR. KEAN, TRACER OF LOST PURSES.
Evan de Rouin, Glen Ridge, N.J.

THE FIFTEENTH OF MARCH.
Fritzi Paine, N.Y.C.

TIPPECANOE AND TYLER, TO BOOT.
Adam Doyle, Burke, Va.

FISH HAVE TO SWIM, BIRDS HAVE TO FLY . . .
Judy Klein, East Brunswick, N.J.;
Grace Katz, Rutland, Vt.

SPRING FORWARD, FALL JUST THE OPPOSITE.
Tim Hanley, N.Y.C.

AND GOD SAID, TURN ON THE LIGHTS: AND THEY WERE TURNED ON.
Garrett Morgan, Springfield, Va.

MEN SELDOM MAKE PASSES
AT GIRLS WITH FOUR EYES.
Lottle Lisle, Alexandria, Va.

I COULD NOT LOVE THEE, DEAR, SO MUCH,
LOV'D I NOT HONOUR BETTER.
Tom Burke, Scranton, Pa.

BUGGIES OF FIRE.
Vera Hearing, LaGrande, Ore.
similarly: Clarence R. Spiver, East Providence, R.I.

ALICE MOVED AWAY.
Nancy Corvino, Pelham Manor, N.Y.
similarly: Greg Gottlieb, McLean, Va.

AS I WAS GOING TO ST. IVES,
I MET A SEPTOGAMIST.
Joann Gottlieb, McLean, Va.

HOW COULD YOU BELIEVE ME WHEN I SAID I LOVE YOU
WHEN YOU KNOW I'VE BEEN A LAWYER ALL MY LIFE?
Alice M. Yohalem, N.Y.C.

THE HOE'S PROGRESS.
Mary Cate Dempsey, New Hartford, N.Y.

GULLIVER'S TRIP.
Michael Brickey, McConnellsville, N.Y.

DIE MEISTERHUMMER.
Donald H. Caldwell, New Orleans, La.

THESE ARE THE WOODS PRIMEVAL . . .
Chris Doyle, Burke, Va.

WHO IS SYLVIA? WHAT IS SHE?
THAT ALL THE GUYS DIG HER?
Debbie Bennett, N.Y.C.

THE FAULT, DEAR BRUTUS, IS NOT IN OUR STARS,
BUT IN OURSELVES, THAT WE ARE UNDERTHINGS.
Andy Staff, Plymouth, Mass.

TWO YEARS AS A COMMON SAILOR.
Jean White, Washington, D.C.

I HAVE ALWAYS DEPENDED ON THE KINDNESS OF PEOPLE I DON'T REALLY KNOW.
Dr. Richard Burke, Ho-Ho-Kus, N.J.

IN XANADU DID KUBLA KHAN
A STATELY SUPER DOME DECREE.
Mary M. Murdoch, Salisbury, N.C.

BOOGIE 'ROUND THE FLAG, BOYS.
Robbie Anderica, Somerville, Mass.

TWO ROADS DIVERGED IN A WOOD, AND I—
I TOOK THE ONE THAT MOST PEOPLE DON'T.
Herb Martinson, Wheaton, Md.

D'YE KEN JOHN PEEL WITH HIS GOAT SO GAY?
William Young, Chester Springs, Pa.

MAN AND SUPERMAN II.
Emanuel Sher, Flushing, N.Y.

LOVE IS A VERY SPLENDID THING.
Caroline Gilman, Laurelton, N.Y.

THE BYRONIC WOMAN.
Joe Blitman, N.Y.C.

DA'S BOOT.
Daniel Finkel, San Jose, Calif.

THE MAGNIFICENT AMPERSANDS.
Gregg Barnette, Laguna Beach, Calif.

E.M., THE EXTRA-MARITAL.
Alex Vaughn, Old Lyme, Conn.

EVALEH.
Harvey L. Gordon, M.D., Houston, Texas

FARRAH OF GOD (THAT NIGHT, ACTING WAS THE LEAST OF HER SINS).
Steven Brinberg, Riverdale, N.Y.

Competition Rules: One entry only should be sent to Competition Number 455, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 1. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 1 issue. Out-of-town postmarks are given three days' grace. **Postcards only, please.**

Giambelli
50th
RISTORANTE ULTIMO
GOURMET ITALIAN CUISINE
Banquet Facilities
Luncheon • Cocktails
Dinner
46 EAST 50th STREET
MU 8-2760
We Honor the
American Express Card

Toledo
"A VISIT TO SPAIN IN N.Y."
LUNCH • DINNER • COCKTAILS
PRIVATE ROOM FOR PARTIES
PRE-THEATRE DINNER
FREE PARKING
55 WEST 35th St. • 947-1350 • 560-9234

BIENVENUE
French Restaurant
LUNCHEON
DINNER
VISA
MASTER CHARGE
A-E.
21 EAST 36th STREET
684-0215

The Inexpensive, Convenient, Fine Italian Restaurant.
Dazies
LUNCH & DINNER
Dine till midnight Fri. & Sat.
Til 11 P.M. Sun. thru Thurs.
39-41 QUEENS BLVD., SUNNYSIDE, N.Y.
MAJOR CREDIT CARDS 212-786-7013

Le Cheval Blanc
"A Gem Of A Little French Restaurant"
145 East 45th St. NYC
599-8886 or 986-4729

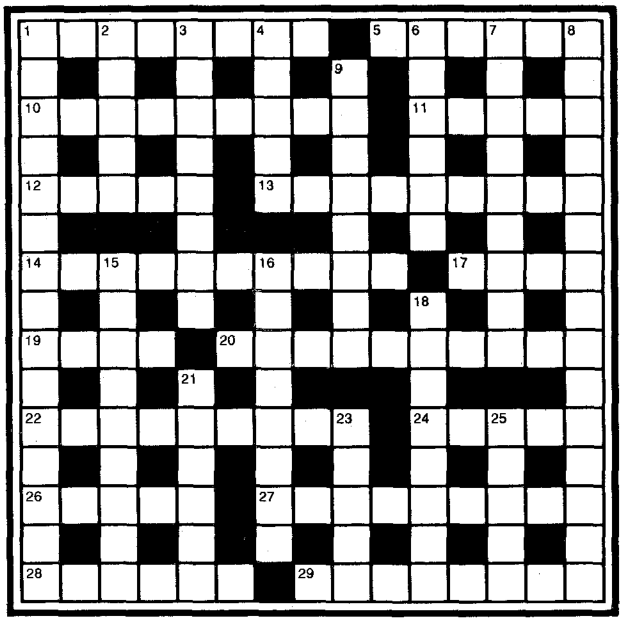
Shezan
THE INTERNATIONAL RESTAURANT
Experience the Difference!
8 West 58th Street, N.Y.C.
Tel. 371-1414

American Express Honored
RESTAURANT
Laurent
Open 7 days
Sunday Dinner Only
111 East 56th St. • PLaza 3-2729

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Seaside features include one for those first in the field. (8)
5 Peculiar supporter, by the sound of it. (6)
10 Submission not often about to exist and pass away. (9)
11 City in which Handel hid his music. (5)
12 Either way it goes round. (5)
13 They should give a capital lights. (9)
14 The place to begin on the South Coast? (5, 5)
17 So the monster is back. (4)
19 Letter for a little thing. (4)
20 Praised her different appointment. (10)
22 Dame Allen's turn to dance. (9)
24 Unhappy about victory in Europe being preserved. (5)
26 I am in trade as a matter of principle. (5)
27 For the moment I have a helper involved about me. (9)
28 The day one is wrecked there's a drowning. (6)
29 Bullying and a lecher at heart. (8)



Down

1 Putting things off might produce scorn in a patriot. (15)
2 Apparent in the time a lover takes. (5)
3 Leave the country and half go into Near Eastern territory. (8)
4 Farm which makes part of bank lose capital. (5)
6 Make holes in a problem. (6)
7 An ancient official has some distance to walk. (9)
8 Page in daily papers not used for sports news. (4,7,4)
9 Stayed behind and would be controlled if mother left. (8)
15 Weapons produce misfortune in thin red line. (9)
16 Bend over in a river for a flower. (8)
18 Relies on the bird coming up in the papers. (8)
21 Showed amusement at there being a wheelless vehicle without a main road. (6)
23 A king would make this girl red. (5)
25 The use of feet against Celtic? (5)

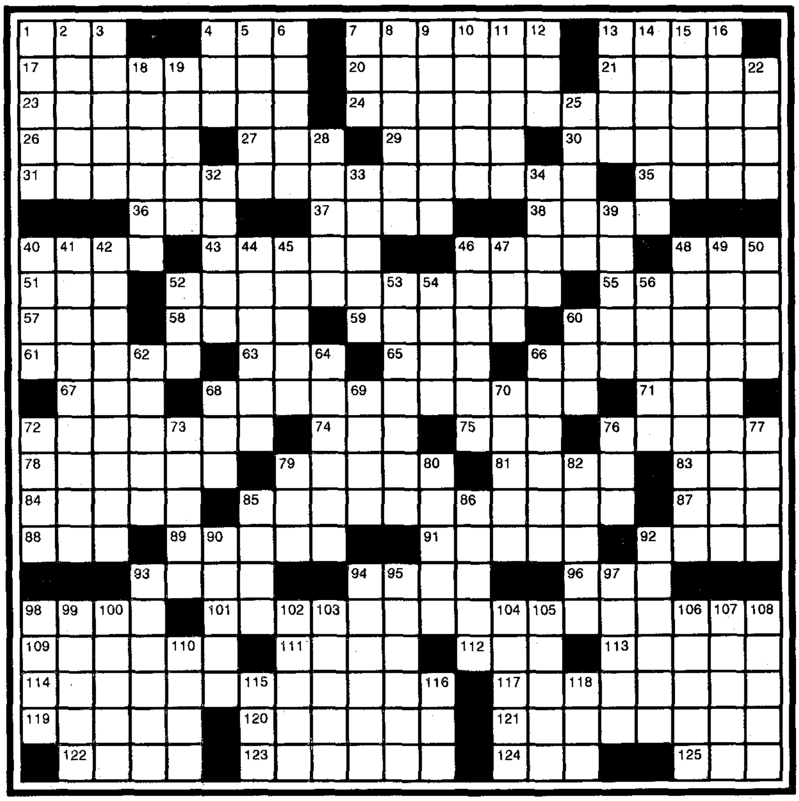
'OPUS: OPERA': CUE CROSSWORD / By Maura B. Jacobson

Across

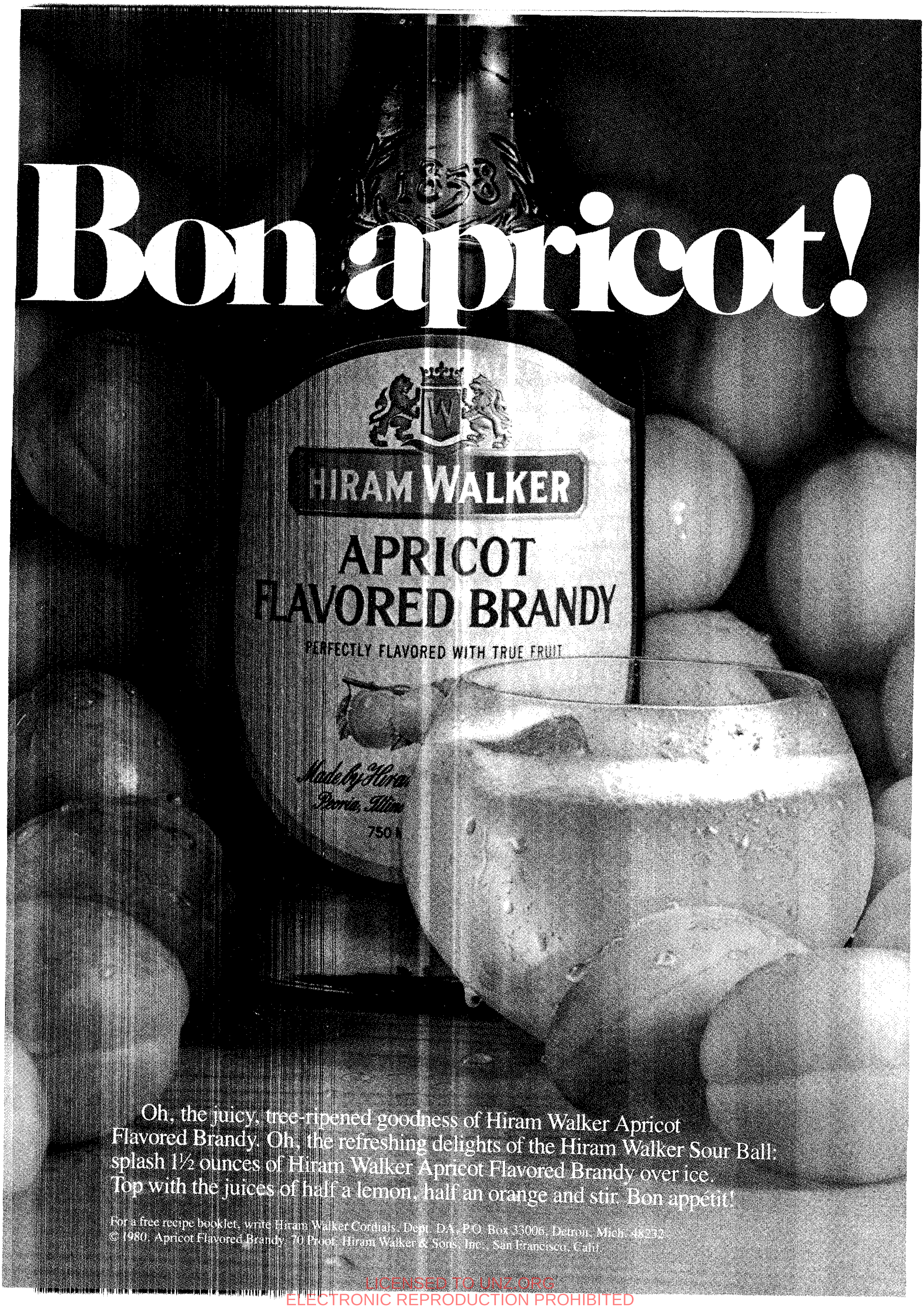
1 Jet Set jet
4 U.K. flying gp.
7 Pertaining to a gala
13 Beaver works
17 Comic actor Sim
20 Disinclined
21 "Give —— horse. . ."
23 Puccini's fourth
24 Moussorgsky epic
26 To have: Fr.
27 Dawn goddess
29 Kedrova of films
30 Dolt
31 Strauss's "Comedy for Music"
35 Tolkien creatures
36 Lamb's mom
37 Bonn donkey
38 Right: prefix
40 Gaelic
43 Piaf's image
46 Dispatch boat
48 Arafat's org.
51 Twice XXVI
52 Tchaikovsky work
55 Formless confusion
57 Generation
58 Bergman's last TV role
59 Small gulls
60 Went questing
61 Caesar's wardrobe
63 Van Winkle
65 Inlet
66 Composer Gounod
67 Outfield abbrs.
68 "The Troubador"
71 Bolivian export
72 Irving's family
74 Shoulder: comb. form
75 New Haven student
76 Siouan Indian
78 Idle
79 Pleasant extra
81 Legates: abbr.
83 Exclaim
84 One-dish meals
85 Boïto's devil
87 French co.
88 Turf
89 Displays of spirit
91 Ouzo ingredient
92 Discover
93 Run rampant
94 Red planet
96 Highlands negative
98 Computer input
101 Smetana opera
109 Hams it up
111 Apple throwaway
112 Asian holiday
113 Palmer, to friends
114 "So Do They All," by Mozart
117 Grail tale
119 Neckerchief
120 More effortless
121 Evergreen fruit
122 Takes a burn
123 Andersen's birthplace
124 Wild sheep
125 Soviet pol

Down

1 Slaw
2 Aïda's status
3 Small drum
4 Scottish explorer
5 Actress Anouk ——
6 Refrigerant gas
7 Terrif!
8 Develop gradually
9 Ongoing story
10 Aria vibrato
11 Very, in music
12 Trouser half
13 Arp's art cult
14 Good-luck charm
15 Massenet heroine
16 Act uppity toward
18 Evening party
19 Practice pitching
22 Mat. times
25 Fairy tale heavies
28 Yarn unit
32 Musical transition
33 Like —— (probably)
34 Poet's Ireland
39 Winter drink
40 Israeli resort
41 Operatic jester
42 Part of Wagner's "Ring" cycle
44 "Diamonds are ——. . ."
45 Boy Scout badge
46 Related paternally
47 Force
48 Leoncavallo's clowns
49 "Wedding Chorus" opera
50 Drying ovens
52 "Mommy" has three
53 Edgy
54 Silk source
56 Inflicts injury
60 Rider Haggard novel
62 "On —— boat to China"
64 Test photos
66 Whodunit deeds
68 Ending for hero or medic
69 Atlanta arena
70 Early Norwegian king
72 Tweed of Tammany
73 Japanese emigrant
76 Simple sugar
77 Ogled
79 Vereen
80 Kickoff
82 Admixture
85 C.P.A.'s forte
86 Early symptoms
90 "—— Luck"
92 Containing iron
93 Allot sparingly
94 Sheen or Balsam
95 Mountain ridges
97 Take down a peg
98 Ten: prefix
99 "It's —— Unusual Day"
100 Cavaradossi's love
102 Outward, anatomically
103 Hoist, at sea
104 Ribbed fabrics: var.
105 71 Across, in Lyon
106 Have it —— (bear a grudge against)
107 A Keaton
108 Did sniggling
110 Salamanders
115 Avant-gardist
116 Hitherto
118 Gene carrier: abbr.



Solutions to last week's puzzles appear on page 105.


Bon apricot!
1858
HIRAM WALKER
APRICOT
FLAVORED BRANDY
PERFECTLY FLAVORED WITH TRUE FRUIT
Made by Hiram
Peoria, Illin
750 M

Oh, the juicy, tree-ripened goodness of Hiram Walker Apricot Flavored Brandy. Oh, the refreshing delights of the Hiram Walker Sour Ball: splash 1½ ounces of Hiram Walker Apricot Flavored Brandy over ice. Top with the juices of half a lemon, half an orange and stir. Bon appetit!

For a free recipe booklet, write Hiram Walker Cordials, Dept. DA, P.O. Box 33006, Detroit, Mich. 48232.
© 1980. Apricot Flavored Brandy, 70 Proof, Hiram Walker & Sons, Inc., San Francisco, Calif.

liament
We stop at nothing.

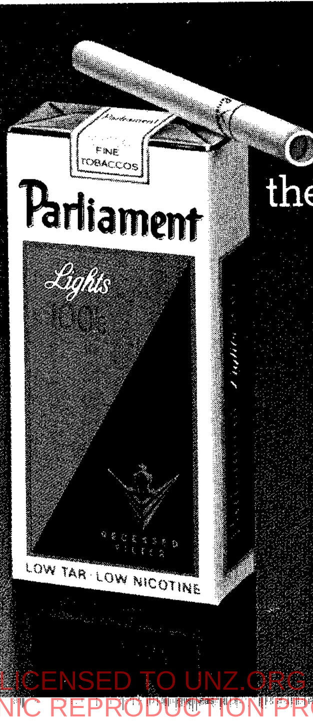
And that's something you'll enjoy right from the start.

Because that little bit of nothing at the end of our cigarette keeps your lips from touching the tar that builds up on the filter.

Flush filters can't do that.

Which is why Parliament Lights are so tastefully light.

And that's nothing to make light of.


FINE TOBACCOS
Parliament
Lights
RECESSED FILTER
LOW TAR · LOW NICOTINE

Only Parliament Lights has the famous recessed filter.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

12 mg "tar," 0.9 mg nicotine av. per cigarette, FTC Report Dec.'81.

© Philip Morris Inc. 1982